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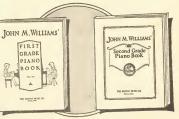
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Edited by JAMES FRANCIS COOKE

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The World of Music



Two uncertain Commonstration Herwitz Hausses below or chesterial with a proper from the work of the control of

The Bayreuth Festival Opera-house



Prence Berné, composer, conductor and plantis, died at Jersey City, N. J. July 20. Theater is necessing a scheme as a plantis, died at Jersey City, N. J. July 20. Theater is necessing a scheme as a composition of the plantist of the consequence of the conseque

of our time, died recently in Parks at the age the clerk Modern of Instruments a Vent (Modern as Seciety of Want Instruments and Instruments as Vent (Modern as Seciety of Want Instruments and Instruments as Vent (Want Instruments as Vent (Want Instruments as Vent (Want Instruments as Vent Want Instruments of Ins

dollar investment.



It is the constant ambition of the editors and publishers of the "Etude" to make each issue of the journal worth many times more, in practical instruction, stimulating inspiration

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residual the Rochester Opera Company gave in a performance of "bas Eschusodi," to attend which Empered Willian i, the almost an occupantian, made the Journey to Bayerian of the weeks of grand operation, made the Journey to Bayerian of the Section of the Westman of the Section of the United States Department of Company of the United S



The London String Quartet will visit the States again this winter, beginning its season with a concert at Hurtford. Conn., on January 4, for which it will come from a tour of South America.

Permanent Opera Comique ia New York

Page 708

THE ETUDE

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VOL. XLIV. No. 10

What Makes Mastery?

RECENTLY we played over a collection of pieces by the late Carl Bohm. They were pieces that have sold by the hundreds of thousands and will still continue to give delight to many

Bohm was a very prolific writer. He was exceptionally gifted as a tune maker. His music is always correct from the standpoint of musical grammar and musical form. Yet few would proclaim Carl Bohm as a master.

There is something very strange about this because Bohm had in his soul the making of a real master. He proved it with his wonderful song Still as the Night. If Schumann or Franz Schubert had written that song, either might well have been very proud of it. Bohm wrote other works of high character, but for the most part his best known works are just good enough to cscape the curse of absolute banality. On the other hand they often make excellent teaching material for the kind of pupil whose mentality has not yet been sufficiently developed to enjoy work of a fine degree of musical development.

Works of this kind often contain melodic material superior to that to be found in some symphonics. Many of the great masters could have taken some of the Bohm themes and so developed them and expanded them as to make works of large dimensions and real musical worth.

This does not mean elaboration by any means. Bohm often claborated to a tiresome degree. What he did in Still Wie Die Nacht, however, was to take a fine theme and develop it organically until it made a beautiful whole, with all of the parts subordinate to the central thought. This is what really constitutes mastery. We would, however, advise our readers to secure the Album collection of Bohm's works, which may be purchased at very slight expense, and note just how remarkable was this writer's melodic fecundity.

Music and Fairyland

Can you soar back over the years to your fairy days? Can you walk again with Aladdin, Cinderella, Little Red Riding Hood, as you did when these dream children of juvenile romance seemed so real and so dear? If you can you are a better teacher than the average, because you can place yourself nearer to the child soul.

All children love fairies. Once they are convinced that music is the plaything of elves and gnomes and sprites, it seems to mean so much more to them. Years ago an exceedingly conventional little waltz by Streabbog (Gobbaerts) was called "The Little Fairy Waltz." We remember it particularly because it was our own first little piece. Goodness, how we loved it! Incidentally, it was one of the most extensively sold compositions ever printed. Hundreds of thousands of little fingers have danced it out on the keyboard. There was very little of anything fairy-like about it but the name. That, however, was enough

A Schubert Issue

NEXT month THE ETUDE MUSIC MAGAZINE will present its readers with another special issue, this time devoted to the works of Franz Schubert. There will be splendid biographical articles including a character study of Schubert by the wellknown composer, Felix Borowski. The great Schubert-Tausig Marche Militaire will he the subject of a master lesson by the noted Russian pianist, Mark Hambourg, whose previous lessons in THE ETUDE have attracted wide comment.

Are We at War?

THERE are more armored motor cars traveling the streets of America today than were on all the battlefields of Europe. This is the report given personally to us by a representa-

tive of a bankers' detective agency. America is apparently at war against brigades of guerrillas who are organized in a way that makes the robber barons

of the Middle Ages seem like toy soldiers. The armored cars are a present necessity.

But do we want to have their number multiplied many hundredfold in the future?

The only way to prevent this is to reduce the number of bandits and anti-Americans; and the only way to reduce these is to extinguish them or to breed fewer of them.

The truth is that America is now at war and does not realize The enemy is far more dangerous, far more strongly entrenched, than that which our ancestors encountered at Lexington and Valley Forge. If we are to perpetuate those ideals for which our ancestors gave their lives, the conflict can begin

On the firing line are the teachers of America. The police, the judiciary and the penal institutions are wholly incapable of stemming the tide. Multiply them as we will, the army of the enemy is increasing far faster. Small wonder that at the great convention of the National Educational Association in Philadelphia last June, the conspicuous topic was "Moral Education;" and at the same time more attention was given to music than at any N. E. A. convention for fifty years. The main address of the convention, delivered by Dr. A. E. Winship, was a powerful oration devoted to "Music in Our Schools."

The public is beginning to realize that character education in the home, the pulpit, and in the schools, is the only solution of the great problem of fortifying the minds and souls of our youth to resist dishonesty, immorality and anarchy Our educational systems have been remarkable in providing for the "Three R's." We have developed high degrees of accomplishment and efficiency in intellectual training. The tragic weakness of this system, which makes for brilliant minds and fragile characters, is shown by the two abnormally bright Chicago youths, Loeb and Leopold, given the advantages of great wealth, only to culminate in the most hideous crime of the era -a crime which in itself was so epochal that it shocked millions into the realization of the necessity of taking means to pre vent repetitions of such outrages in the future. The problem is whether the crime was really that of the unfortunate boys or of the educational system that permitted them to get into the mental state which made such an act possible.

Our readers know that for many years we have been hammering away at this problem, by promoting the "Golden Hour" ideal-a plan for the regular study and practice of characterbuilding in the public schools, inspired by the invaluable force of music. Music and ethics combined cannot fail to have an immense influence upon the growing mind. More and more schools are introducing the idea, in various forms.

Speakers are advocating the importance of music as an antidote for crime. Mr. Geoffrey O'Hara, among them, is giving a very stimulating address upon "Music and Murder." The public press, all over the country, and particularly the Saturday Evening Post, is emphasizing the need of character training in the home and in the school." We present herewith a cartoon from the Saturday Evening Post, in contrast with one prepared to parallel it.

pettiness?

THE OLD-FASHIONED HOME AND HOME INFLUENCE, WITH THEIR RIGID DEMAND FOR STERLING CHARACTER BUILDING, ARE RAPIDLY VANISHIN

This Picture Appeared in The Saturday Evening Post-Copyright 1926, by the Curtis Publishing Co., Philadelphia, Pa.

Compare These Two Scenes

THE ETUDE

S I PEN this article, it chances to

A be a Sunday morning, and I am reminded that church-goers are be-

ing told for the billionth time (to make a rough estimate) that they "have done

those things which they ought not to have done and have left undone those things which they ought to have done." That

this is true of all of us, including a few

saints, is an assured fact; and the music-

Everyone knows that it is well to commence our good habits early in our career,

or at least to break ourselves of bad habits (if already contracted) before their roots, embedded in the soil of our being, become quite unbreakable. There are certain

occult schools which advocate nightly selfexamination-that is to say, the disciple is

advised to recollect all the events of the day and overhaul his or her conduct in connection with them. The music-student, though to a lesser degree, might with ad-

vantage follow this example and give him-

self a periodical overhauling, not forget-

ting to have a pick-axe handy in order to

break into smithereens his bad habits. The trouble is, however, that many of us either fail to realize the existence of such habits,

or worse still, imagine some, if not all of them, to be desirable—this latter, of

course, because we cannot see ourselves as

others see us; if we could, we should probably blush with humiliation rather

It is just because I have observed a

large number of these unpleasantly diverting habits, characteristics and idiosyncra-

sies, that I am prompted to enumerate the following "Don'ts," so that students and

even fully fledged artists may be oppor-

tunely warned and may take the necessary

steps before it is too late. It is true that some of my "Don'ts" may appear so obvious to a number of people that they may

wonder why I mention them at all; and

yet it so happens that there exists a curi-

ignore that which most "stares them in the face." For this reason I make no

apology for shouting at these singularly

deaf and blind persons when they are just about to boom into the largest tree-trunk

. . . So now to business!

on the road of their professional career.

Concerning Recitals

a bad one when unduly protracted.

a historical misdemeanor!

of the public.

Don't place a classical work after a modern one: it is unfair to both works and is

Don't sacrifice art to virtuosity, for this is nothing less than musical prostitution, born of the desire to "show off."

is immodest and cheapens you in the eyes

Concerning Platform Manners

Don't look inordinately pleased at the

than with pride.

student is no exception to the rule.

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tone and phrase, never by distortion.

Concerning Divers Things

as musical culture.

Professionals

CYRIL SCOTT

Don't be coy with your audience: if you to you.

and correctly. Proper breathing is never greatest charms,

your head nearly on the keyboard, follow- tor and actor as well.

are young and pretty, it is irritating and

superfluous, and if you are elderly it makes you look ridiculous.

you are a pianist, and not an acrobat, a

Don't, in impassioned moments, jump on the pedal with your whole foot, but keep

your turning yourself into a hunchback.

but an instrument to be played.

DON'T MAKE your programs long; Don't, while performing, think either of make them short. Remember that it yourself or of your audience but solely of

Don't rush on to the platform as if you your heels well on the ground and press

wear a perpetual and ingratiating smile; ing, as it were, every movement of your remember you are an arist and not a head-

is in one sense more tiring to listen than to perform, and that a good thing becomes a lad one when wellthe presented.

were catching a train; it is both unneces-sary and undignified.

Musicians in General—Don't be always talking or thinking "shop!" If you have only the one idea in your heads you will never be great artists, but only musical

ever be a channel for noble sentiments if

you soil your minds with jealousy and

"tradesmen." Composers-Don't worry over bad criticisms; remember that work which is too

TT IS A CURIOUS fact that so few recitalists have learned the art of

The placing of a classical work after ing at you that they will forget to listen a modern one on a program is sedulously to be avoided. Recitalists are sometimes guilty of this, but those who arrange the

thing-the art of making an omelette, for

have achieved their greatness and fame Don't take yourselves or your achieve- through their power to touch the heart;

> Time may be money, but in this connection time is not dignity, and undue haste

student, for a philosophical attitude of mind is a prophylactic against most Commentary

as good as a feast runs the old proverb. Not so! Enough is better than a feast; which often causes them to overlook or A Brilliantly Witty, Satirical Article, Written Expressly for The Etude by the the feast may produce heart-burn.

Don't throw yourself about, or squirm ments too seriously: self-exaltation is enly second-rate performers have been and gyrate on the plano-stool; remember more than often the cause of nervousness. "pyro-technicians!"

Don't ever mistake exaggeration for is quite out of place at a concert where

Don't fail to cultivate the right wisdom-

brevity-are they afraid of appearing mean, or what is it? Generosity is no doubt a very excellent virtue, but even generosity must be tempered with wisdon, otherwise it becomes immodest. Are we certain that people always want all the things we give them? If they do not, we are merely encumbering their closets with so many white elephants. Thus, in the case of long programs, the recitalist lavishes musical food upon his listeners which they Don't! An Article for Budding are unable to assimilate. Instead of going home satisfied they go home suffering

> improvisation, then do not prelude at all. colorless after a modern one-provided, EXECUTANTS—Don't practice so much that you practice all the music

easily understood is seldom worth under-standing and that all individualists have been berated for their early attempts.

Don't assume either that the critics or bon't assume either that the critics of the public are a mass of fools merely be-cause they do not understand you; even the cleverest men do not understand every-

Don't prelude each item with the same programs of orchestral concerts more frechords, usually of a banal nature. Should quently are so. However fine a classical you possess no creative talent or gift for work may be, it is apt to sound thin and

Singers-Don't forget that you are con-Don't be too free with your encores; it allot dancer nor a monkey. Remember Singers—Don't forget that you are conthe control of the control also that the phasio is not all orenestra to cerned with a double art—the musical and be conducted nor a child to be punished, poetical combined; therefore literary cut back on to the platform almost before they ture is as important to your achievements have tripped off; and the audience, instead of being impressed, is merely amused in the unflattering sense of that word. The

> and your appearance is not improved by musical expression-true and charmful ex- people are enjoying themselves at their pression is always produced by beauty of leisure. But there is a further reason why

attitude while you are still young and a

from a "musical indigestion." Enough is

some clap-trap salon-piece. If you honor the old Masters, treat them with fairness. playing, but learn to breathe silently remember that spontancity is one of the pander to their love of sensation. The

pied with producing your notes correctly whether it be presents or encores, is never that interpretation becomes a secondary appreciated; he is considered a bore who consideration: a really great singer is not is suffering from conceil. man or woman who gives too freely, Don't roll yourself into a ball and put merely a glorified megaphone but an ora-

performers should not rush on to the platform: a "comic turn" is an unsuitable presugmest appeause; it gives the impression. Lower perform tricks with your mouth that you have never been applicated in or your tongue, because, if you do, the female singers—Don't make "catty" re- lude to a serious piece of music and creates audience will be so preoccupied with look- marks about other singers; how can you the wrong atmosphere at the outset.

Page 70

Ontan,

Don't be coy.

used with discretion

good impression by his performance that

This aphorism requires no comment.

The Matronly Sylph

T IS A strange fact that some elderly and very corpulent female singers are in the habit of behaving as if they were sylphs, fairies or at least young maidens; this is particularly unfortunate and entirely out of place on the concert platform, for it suggests the vaudeville "show-house" rather than the concert-hall. Both age and size are consistent with a certain dignity; therefore, why seek to destroy what poise

Every genuine artist possesses some- fiasco. thing of the mystic in his nature; therefore it is not irrelevant to say that he who is A certain pianist of note, when he gets preoccupied with the things pertaining to impassioned, jumps on the pedals with his vanity cannot be a true and unsoiled chan- whole foot, with the result that the noise nel for that Divine Beauty which comes of his heels resounds on the platformfrom God Himself.

10 playing was entirely ruined by a habit he causes weakness and looks bad. A with little applause, happen, for they adverse criticism."

had of snorting and groaning like a traction-engine when it climbs a hill. The but not for imitation.

would produce a perfect blending of the two arts.

Self-Help Question. traction-engine, however, is not comic, whereas the professor was distinctly soat first; though after a short while his sedukously to see whether they have ac- to exaggeration. Their aim is to achieve cal before a modern twork on a trogram.



ing, the latter would at least glare at him, As for his neighbors,

son in the audience

were to sport and

snarl and snore while

the artist was play-

The Simian Accompanist

woman than on those gave a recital after engaging a certain of a man, but in both accompanist. The hall was packed with a An old adage runs that "practice makes cases it should be fashionable audience and everybody looked perfect," and so it does, but too much forward to a great artistic treat. But practice makes "Jack a dull boy."

they were disappointed—or rather the "I77" ual. The impression treat was of a different nature from It is only advanced souls who do not it creates is one of "Monsieur the Accompaniat". A companiation of the Configuration of the Configuratio "treat" was of a different nature from It is only advanced souls who do not arietta) she was much surprised and ex- about at the right time, and the man who charming girl—she is one of the very few tremely disconcerted to see her audience can joke about himself, his art and his singers who doesn't make catty remarks

her back to the accompanist.) Had she, perhaps, put on her dress back to grind instead of work, with a resulting ing in conversation because they seem into front? No-all was in order. Finally lack of spontancity. she discovered that the eyes of the audi-

A ST Don't rush on the

singer's point of view, was a complete

boards and proves highly disturbing and

A Viennese professor from whom I once Nobody's playing is improved by con-A viennese processor from without one concluding the concluding th

at mix; though the a same sectionally to see whether may have at-noises became highly riritating. There is one of the same section of the same section of the same section, but when all another plants I could mention, who has a ing their tongues into their checks, con-ised the same section of the same section. recently acquired a European reputation, stantly blinking, screwing up their eyes tortion is not expression. What would we accorded. or performing any other distracting tricks think of an orator who tried to gain his ing habit. If a perwhile playing. Numerous performers, I points by pulling faces? But, in the case transists, which attract attention to their while playing. Statistically provided to make the control of the orator, it is, at any rate his own of these objectionable habits. We should face which he distorts, and I suppose given in the dark,

The Monotonous Prelude

they would probably ask him to leave. FOR THE LAST thirty-odd years a Therefore, O, artists, of the numbers on his recital programs do not do to others with three chords of the dominant seventh what you would not Why? Does he think them so ravishingly

ficiently often, or is he lacking in inven- man of honor. It is equally tragic when tiveness? Whatever the cause, the effect smile is less out of place on the lips of a home and well is musically disastrous. Those who prelude the place on the lips of a home and at all should beware of "vain repetition."

the cries to make good by the methods common unconstruct to see her audience can jone about minute, in set that the singers, and the construction of capitation and only ends in appearing should be mentioned that also stood with people take themselves too seriously they Let the unwary remember this indicators. are apt to become morbidly introspective

> planto. The was be not always to case. Yet how can singers expect to plays; when he stops, he is just an insuftionalized monkey, interpret poetry unless they possess a real ferable bore." Every note he pro- taste for poetry? Besides, how can they duced was accompa- select good songs to sing unless they have nied by such contor- the necessary knowledge and culture to The concert, from the to be counted.



duction to bother suf- -at once? ficiently about their

always remember that concerts are not everybody must be allowed to do what he likes with his own face. But in the case of the executant, it is somebody else's compositions with which he takes liberties, and therein lies the difference.

Kitty, Come Here!

BERNARD SHAW has pointed out in his "Doctor's Dilemma" how tragic it what you would not write been than the can never hear them suf- is when a man of genius is not likewise a

THE ETUDE

not behave like a great soul. It behooves all her whose calling

Her first thought flew to her appearance. and neurasthenic; moreover, they are apt Many musicians are apt to become borcapable of discussing anything except music. They laugh at golfers who can ence were riveted not it is of the greatest importance that talk of nothing but their "strokes," yet on herself but on the singers should be even more cultured than they "go one better" themselves. A woman gentleman at the other executants, but unfortunately this is once said of a celebrated volunist, since piano. He was be- not always the case. It is, in fact, seldom deceased: "He is adorable as long as he

> Composers should be elated when they nied by such contor- the necessary knowledge and culture to those that the audi-distinguish good verses from bad? As it ence was oblivious to is, the number of songs that vocalists tell all cles but this anties, sing in spite of deplorable verses are not The concert from the to be counted.

> > It is largely owing Nevertheless, as already said, do not to what I have stated imagine the critics are all food they are above that so many merely tired. Moreover, their criticisms singers appear to be are perforce based on tradition. An origitoo much occupied nal composer oversteps tradition; therewith their voice-pro- fore how can be expect to be understood

interpretation. If they The right wisdom-attitude consists in the

Self-Help Questions on Mr. Scott's Article.

1. Why is it not proper to place a classi-2. Why should repeated encore and the profuse acknowledgment of applanse be

3. What are some of the bad habits of "looks" instead of

their music " 4. Why should the good, avoid jealous

5. What is the danger in over-practicing, and in taking ously? What is the remedy for the latter

Remember, you are not a head-waiter.

Selling One's Service

By W. F. Gates

THERE is an axiom in business-"If you have nothing something that no one else has-but no teacher of music to sell, don't advertise." A corollary is, "If you have something to sell and do not advertise it, don't expect to sell it." And these statements apply as much to the one who would sell his services as to the one who would sell merchandise, as strongly to the professional musician as to the merchant and manufacturer.

It is all very well to expect the world to make a path to one's door; but it first is necessary to tell the world who lives behind that door, and what he has to sell. It is necessary to create in the mind of the public a desire for what one has to sell and the equally important fceling that you are the one of whom the public should

can have that. What remains is for the teacher to have a plan of work and a personal manner that appeals strongly to pupil and parent. Once the pupil is secured, procure, as solid and rapid advancement, as the pupil's talent permits.

There was a day when the musician felt that advertising by the usual methods of print was beneath him; so he relied on gossip and word-of-mouth. Then he took a leaf from the book of the concert artist, after seeing that print-publicity-could be at once dignified and financially profitable. Today, the best teachers are the best advertisers.

The detter attlas, has bester groups of pair, in a batter way, and secures better results. The tises in a better way, and secures better results. The satisfactory state of affairs, The better artist, has better goods to sell; he adver-

same is true of the teacher. If he advertises in an un dignified way, in a cheap medium, he is classified by the public as "cheap," no matter what his abilities are. he advertises in a small way, he gets small results. He must advertise liberally in dignified mediums and in the proper location in those mediums. He must consider circulation and what it reaches. He must use mediums that go into the best families in his own territory. And he must "keep everlastingly at it."

When one has his class full, the best way to keep it full is to add to his announcement, "Names may be added to the waiting list." Then there always will be a waiting list." a waiting list. He has the goods; and the public has come to demand more than he can furnish. Truly a

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Music That Endures

By ARTHUR ELSON

quire whether there are any recogon. As a striking example of the effect
onsonant minor screnth (second degree), meticable quality of this song is the
relation of the subdominant trian,
markeds freshmens and beauty of its melonly at emporary some. To many people,
fifth Symphory may be cited. In that
only a temporary voque. To many people,
fifth Symphory may be cited. In that
make it is presented in the substantial that the strength of the substantial that the substantial that the strength of the substantial that the substan knowing why, and divide the repertoire occurred to min, that passage is compara-into music that endures, in contrast with tively commonplace. But in the symphony, songs lies in their harmonic coarseness time and later will show the same skill

Schubert to the lyric poets, and so on. One may, therefore, assume that some of the standards of poctry will apply to

Chief among these is a control of the sary, if anything worth while is to result. power of expression, the ability to say something worth while in a terse and strik-Everyone can pick out many expressive bits of poetry, all the way from the Canterbury Knight's

"Truthe and honour, freedom and courtesie" to the stirring call of Lilia,-

'Fight,' she cried, 'And make us what we would be, good

and great."

Similarly, in music, one may cite dozens of examples of expressive power from the veiled intensity of the "B-minor Mass" to the Motive of Fate or the Transfiguration theme. One of the first requisites for permanence, then, is a well-expressed message to the hearer. It may come in many styles, and emphasize one or more of several difof Schumann's Arabeske, or the delicate similar notes and intervals, will therefore emotion of Debussy's Clair de Lune, or the deep feeling of Chopin's G-major Nocturne, to the dramatic grandeur of a Ninth power, something that is worth while, and appeals to all of us.

The Expressive Theme

M USIC is so intangible that the expresbeen many definitions of music, all the way from Wagner's "Music is truth" to Gautier's assertion that "Music is the most expensive of noises." Fétis calls it "The

H ARMONY is largely a matter of as Browning made Abt Vogler say, "Out of three sounds I frame,

Not a fourth sound, but a star.'

It is the ability to notice changes in the proportions of the successive chords that enables the hearer to appreciate harmony. These figures for any one chord, as the student knows, may be quite simple, even going as low as three, four, and five for the notes of the six-four inversion of any major triad. The succession of two practically unrelated chords, with wholly disreadily grasp any underlying mathematical relation between the two. Not that discords part, and made to form the melodic line of ter for psychological study. There have to follow music by its harmonic structure, sometimes seem commonplace.

tual as well as an emotional side to music, there should be varying degrees of relaas the chastics show.

The elements that enter into the expression of rhythm, sound better than others. There again the survived, and which of the foregoing chartone that one would expect of an instrutivity in the same work. Yet even this harmonic effects. omnipresent. The wildest modern experi-menter has not yet dured to try to do with-menter has not yet dured to try to do with-lude in the "Well-Tempered Clavichord" question; but a brief survey will fulfill the Elizabethan composers wrote such expresout it-and, incidentally, here's hoping that are simple enough; but they have a haunt- purpose of this article. and has been felt as a necessity, from the prelining nature that they led Gounod to music, the Gregorian epoch, the music of With the advent of the harmonic style, prehistoric footfalls of Pithecus Anthropus, express their suggestion in the well-known charlesmagne's time, and the comparatively in 1600 and later, there was much that was premistoric toottails of remecus atturious, express mor suggestion in the well-known characteristics under sunt, and the comparative of the remediate that was the gentleman's name, to the melody that he composed for them. An simple songs of the Troubadours and experimental at first. The Italian violing in that was the generation in the Scherzo of Sibelius' other of the many examples of strong ex-Minnesingers, which are mostly curiosities lists, such as Corelli, Tartini, and their first symphony, or in the battle section of pression by simple means is found in the at present, one comes first to the contra-pupils, led the way to the necessary con pression of simple means is found in the air present, one comes first to the contrast pupils, ten the way to the necessary consider-theme of Chopin's C-major Nocturne, puntal schools. The music of these schools trol of expression, while the two Scarlattis Melody, by itself, has not much appeal. Chopin is always very expressive; but one has been largely shelved, but enough of and others developed opera and harpsiin fact, to the musician it always affords a of his most striking bits, achieved with it remains in vogue to merit attention. At chord music. Then the leadership passed chance to supply mentally the harmonics simple means, is found in the third full the very outset the student finds a famous to Handel and Bach, in Germany. Much chance to supply mentally the narmsones simple means, is found in the third should go with it. But even in melody measure of this section, where the three composition from England—the so-called of the music of Alessandro Scarlatti, like that should go while. On the same of the section, where the time to composite their same of the same o siveness, depending on succession of inter- a simple movement in the upper voice in," dating from the year 1215. This is rity, because the archaic form of the early

N TAKING UP the subject of this vals, variation of rhythm, imitation, bal- makes the harmony run through a dissonant really a four-part canon, with two voices article, one is naturally forced to in- ance of measures against measures, and so major seventh (fourth degree), a more singing a hass accompaniment. The most article, one is naturally torced to in- ance of measures against measures, and so major seventh (tourth degree), a more singing a bass accompaniment. The most major seventh (second degree), noticeable quality of this song is the re-

music that has to be endured, but there with almost no changes in roythin or har-really are certain qualities that make the mony, its effect has been so altered that a in uniting themes and passages into beauty; for which reason no one cares to really are certain quanties mat make the mony, its enect has oven so aircred tout a mony powerful appeal results. There is no recent works last through the centuries.

If we note the art saying that "Music rough the control of the provided to teach the student how to impose has a first definite forms at his choice. As they is buried. But there must have been roughly account to the support of the provided to the student how to impose the provided the student how to impose the provided that the support of the provided that the provided the student how to impose the provided that the If we note the apt saying that alluste royal road to teach the student now to imitating dentitie forms at his choice. As dray he surred, but there must have begins where language ends," we are at prove his melodic efforts, or else music every student of Theory knows, these many effective compositions in England at begins where language ends, we are at prove his melodic efforts, or else music every student of theory knows, these many effective compositions in England at once led to the idea that music is partly a would become a matter of manufacture range from the simplest of so-called song-that time, as is proven by the writings of once sed to the tues that music is partly a would occurre a matter of manufacture range from the simplest of so-cated song. The qualities rather than inspiration. The teacher can forms, with contrasted periods, through the frenchman, Jean de Muris, who stated manus of expressive power. The quanties rather than inspiration. The teacher can forms, with contrasted periods, through the the Pronciuman, Jean de Muris, who stated of poetry are often paralleled in music; only make the student try something, and rondos, with longer or more numerous in 1325 that the compostrs of his day were of poetry are often parameter in music; only make the student try sometring, and rongos, with longer or more numerous at the student try sometring, and many comparative lists have been then point out improvements in individual sections, to the sonata-allegro form, and falling below the high standards set by and many comparative lists have been then point out improvements in individual sections, to the sonata-adegro torm, and rating below the high standards set by made, with more or less accuracy. Bee- passages, as they suggest themselves. When the various other structures occasionally the English, and losing their effective dithoren has been likened to Shakespeare, the young composer starts "on his own," used in the large symphonic movements, rectness of expression. In music, no less unven has been inscribe to shakespeare, are young composer starts on his own, used in the large symptome movements, increases on expression. In mass, no research to Milton, Wagner to Browning, however, the Bechoven example may show In the classical times, the tonal art fully than in literature, brevity is the soul of Haydin and Mozart to Pope and Dryden, him the force of Carlyle's assertion, that justified the saving that "Architecture is wit; and composers who have little of in-"Genius is a capacity for taking pains," frozen music." Even in the freer compo-lation and the frozen music is the frozen music is the frozen statement of the truth, for inspiration is balance of sections, the contrast between technical method of composition at the needed also; but the pains are surely necesdifferent passages, and the due proportion time, will not achieve any permanent that were so evident in the more definite vogue. forms of carlier years. Dating from carlier centuries, too, are the various contrapuntal forms, in which melody was supmathematical perception. The vibra- ported by melody, or part by part, instead tion-rates of the different notes in a chord of by chords, though harmonies naturally have a more or less simple proportion to one resulted from the interweaving of parts. nave a more or less simple projection to another and seem related in effect; so that, These various forms play their part in high positions, but nevertheless made music giving to music an intellectual as well as an emotional beauty.

Figure Treatment

the larger outlines of form, a most po- Josquin de Pres brought back inspiration tent appeal to intelligent perception and as a criterion, Luther could say of him, enjoyment is made also by the devices "Josquin rules the notes, while others are known as figure treatment and develop- ruled by them." ment. Of the many important examples of this method of building up or embellishing culmination of the contrapuntal schools; a composition, one of the best is found in but their works are not by any means conthe first movement of Beethoven's "Pas- fined to set standards, like those of Oketoral Symphony," in which a theme of a ghem's school. When they wished to write few measures is reiterated, wholly or in the entire movement. A musical figure may not no occasionary of transmare energy but through many changes—trans—which seems harmonic in spite of its partevery case the composer has shown the ability to express fully, and with controlled upon them will produce nothing of permanability to express fully, and with controlled upon them will produce nothing of permanability to express fully, and with controlled upon them will produce nothing of permanability to express fully, and with controlled upon them will produce nothing of permanability to express fully, and with controlled upon them will produce nothing of permanability to express fully, and with controlled upon them will produce nothing of permanability to express fully, and with controlled upon them will produce nothing of permanability to express fully, and with controlled upon them will produce nothing of permanability to express fully, and with controlled upon them will produce nothing of permanability to express fully, and with controlled upon them will produce nothing of permanability to express fully, and with controlled upon them will produce nothing of permanability to express fully, and with controlled upon them will produce nothing of permanability to express fully, and with controlled upon them will produce nothing of permanability to express fully and with controlled upon them will produce nothing of permanability to express fully and with controlled upon them. the absolutely unrelated chords, for the that enables a good composer to develop tirely and freshly modern in style. It two ansonices unrelated choices for the third themes, as the process is called, into a should be true now, as it was then, that mind will note the changes in path of an amusical structure of most absorbing in-size of intervals, if nothing else. But a musical structure of most absorbing incontinued succession of distantly related terest. Some devotees of melodic and independently of what may be the techni-SIVU is so intangable that the expression of all family related succession of all family related succession of all family related succession of all family related successions o just as a too closely related series will eminent Wagnerian friend of the present saying and should say it with all his might writer once accused Brahms of "musical If his message is worth while, posterity It does not follow, however, that the dressmaking;" but figure treatment and will recognize its value. As an instance of in uces not tonow, nowerer, that are decembering, but nearly the complexity of chord relative complexit simplicity of complexity of choose feet and the accomplete that are supported that the state of the suscent should examine the first thousand the suscent should be successful to the suscent should be succes art of moving the emotions by combinations to the property of the property of sound," but there is an intellest richy is said to be the spice of life; then held somewhat in the background during virginal, popular in the Shakespearian

siveness of a theme consist of rhythm, sound better than others. There again the survivon, and winten of the foregoing criar-tone that one would expect of an instrumed of a theme consists of these rhythm is composer stands or falls by his choice of acteristics do they exhibit? One might ment that could be picked up at will and

When England Led

ENGLAND still retained its prominence in the time of Dunstable, who lived while the early continental schools were developing. Then came the days of Flemish leadership, under Okeghem, who held a matter of arbitrary rules, using technical mastery to make puzzle canons, or to cause the setting of such dry subjects as the Genealogy of Christ. It is not surprising N ADDITION to the effect gained by that this school did not last, that when

Palestrina and Di Lasso represent the in the harmonic style, they did so. Churchgoers are all familiar with the beautiful "Alleluia" of Palestrina, for example, Passing over the few relics of ancient demand the resources of the modern piano

"Daddy's" Musical Family

The Search for Harmonies By Sidney Bushell

operas prevents their revival. But music of value will survive, despite handicaps, and the Scarlatti arias, no less than Han- M unusual effects, and from Debussy's del's famous Largo (from "Xerxes," orig-whole-tone scale ideas, has developed into inally) or "Lascia ch' io Piango," will a search for new harmonies. As such, it show, to alter the saying, that you cannot is of course largely experimental, so that keep a good tune down.

The works of the great composers are large audiences and over-appreciative retoo familiar to need any detailed de- viewers, achieve only a few performances gro form, showed itself in the expressive an adjunct to it, the resulting productions fluency of Haydn and Mozart, the dramatic are bound to fail. But as Josquin suc-nower of Berefrown, he melboxid: feating exceeded Okcedem, as it is not inspectable. power of Bethoven, the melodic feeling of Schulpt the enthusiasm of Schulpt the enthusiasm of Schulpt and the for a composer of the first rank to arise at the inimitable grace of Mendelssohn, and present and to show a mastery of modern the inimitable grace of Mendelssohn, and the quict intensity of Brahms. Then Ru-by the notes and have not the genius necbinstein and Tschaikowsky led Russia to by the notes and have them. Even if we are to fame while other countries developed other have a school in which melody is relegated to the background, we need masters of that

The Classic Blend

WHICH OF this music wears best? position is to be nothing more than an attempt to find unusual effects, the present To the writer, a long course of writer has often suggested an easy method hearing and looking through the classics for doing this. Let the would-be composer seems to show that the music showing its seat himself at the piano, with a recording full share of the intellectual side seems to device at hand. Then, with closed eyes, last longer in its effect than that which re- he may attack the keyboard at will, using lies more on emotion. But this is set forth a due sense of rhythm and variety of effect rather as a personal opinion than as a gen- and finishing the work with some cus eral truth. If one finds that the emotional tongray cadence. The result may be wilder qualities of Schubert lose power on repetition than the "Wild Man's Dance," but many tion when compared with the grandeur of will acclaim it as an advanced modern Beethoven, or if the richness of Tschai- work. This is not meant as a slur at the kowsky becomes cloying while the more excellent qualities shown by numerous reformal shapeliness of Brahms keeps its ef- cent compositions, but is intended to show fect, another hearer might find the reverse that the really great composer is a mastrue in both cases. But there must always the some blend of the intellectual, as expressed in structure or design, with the emotional in order to give the music any his part but creates his effects with cool

No less a modernist than Cyril Scott,
The qualities that have made music last,
from other schools and other days, may
posers using some scheme or plan to retherefore be summed up as an interesting precision. place the earlier forms that are now variety of rhythm, a control and concise strictly followed. The transition, of course, ness in melodic expression that avoids any came through the introduction of the symphonic poem, which had its origin in the and depth of harmonic expression, and a program symphony of Berlioz, and was proper use of form or design. These are rought to its climax by Liszt and Strauss, what the composer should always strive Beethoven no doubt foreshadowed it in his Ninth Symphony, which made him say the special methods of whatever school or that all his previous work was as nothing style may be in vogue at the time. to what he meant to plan afterwards.

If the symphonic poems are not based. Self-Test Questions on Mr. Elson's Article. on one definite design, each will have its own structure, showing a balance of various sections and a judicious contrast between them. The program element (making the music tell a definite story) adds an interest of its own, that compensates "Pastoral Symphony?" for the lack of strict form; but even in 4 How does "Sun such works as "Til Eulenspiegel," depicting the adventures of the famous mediaeval hero-rascal of that name, the recurrence classic type of music? of themes and passages gives the work a tonal design that is the reverse of form-

Opera seems to need a style of its own, that not even the greatest of composers can necessarily achieve, though some have done so. Here emotional expression is more in the foreground-feeling, senti- for memorizing. In fact it is done with ment, passion, and intensity, rather than no conscious effort. But for others it is any highbrow methods. Wagner brought the most difficult part of musical study intellect to it, in the shape of guiding motives that could be built up into great or- picture that we want to be able to rely chestral scenas. But it was matter rather upon at all times. The idea is always to than manner that made his operas great, for he could write themes of tremendous actly the same way. The more correctly power, which his imitators have not been we do this, the more quickly will our task able to equal. Opera must have something be accomplished for any one thing done almost crude, tawdry, and blaring in ef- over and over becomes a habit. If the fect to achieve what audiences expect in memory performs by force of habit, we are the way of dramatic power. The trumpet given a clear field in which to think of infanfares of the march in "Aida," for exterpretation and musical rendition. ample, will always be far more popular Taking a small phrase or section at a

many works, now hailed with applause by is an acute one.

school rather than experimenters. If com-

position is to be nothing more than an at-

abblying also to music?

2. How is Harmony mathematical?

3. What musical device does Beethoven

use effectively in the first movement of his

4. How does "Sumer is icumen in'

Safe and Sane Memorizing

By Lucille Pratt Gunter

hold an unique place in musical history?

scription. In classical times the blending before being shelved. In so far as the of intellect and emotion, hest expressed search for new harmonic effects are used in the well-defined but abusing a leason the children for the difficulty which has come to the mil.

Another splendid feature of this idea is, writer's attention, may be of interest, poswriter's attention, may be of interest, posthe difficulty which has come to the mil. in the we'l-defined but plastic sonata-alle- to replace real inspiration, instead of as sibly an inspiration, to others.

oren (as yet in the kindergarten stage), in One very useful lesson in reading is prospect, the father, with a view to acquir-The next step was to contrive a method "Half-note."

whereby the knowledge thus gained might

in their own home. A large blacktoard was procured, upon each nore, simulateneously mar by its direct which four sets of "five lines" were per-ation by clapping hands the is ured numeantly scored. This board has been ber of beats. The introduction of any sort secured to the wall in a corner of the "music room" by two hinges. At the two to them. They were taught the sides, and as close to the edges as possible, dotted quarter by being told two legs, also hinged, have been attached to this rhythm, taking a hop on the dotted the board. These are hung, and blocked note: in such a manner, that when the board is let down they swing out at an angle to rest against the wall where it joins the floor. Thus, when the board is not in active use a very handy work table. When in position father is ab ent these children frequently for lessons it is held securely in place by conduct their own music class among theman ordinary screen door spring approprisclves, the eldest assuming the duties of

found very practicable to give satisfactory instruction in elementary fundamentals.

The lessons comprise talks upon the diffi them; names of lines and spaces; leger That is, at the termination of a lines and the reasons for their employment; all are present, they sing the the different values of the various notes; to a tune which has been tangformation of scales, etc. The building up endeavor to learn a new tune e ry week. of common triads and afterwards locating This opens up yet another poand sounding them on the piano the chil- the blackboard method as out dren have found very interesting. They the teaching of sight singing can readily distinguish between a major Already it is noteworthy he nant seventh, with the usual query:

THE problem of giving the children a 'Is that major or minor?" The problem of giving the children proper start in small towns and in places There was silence for a few seconds proper start in small towns and in places the chord was being mentally dis-where there is no qualified music teacher, while the chord was being mentally dissected, then came the answer, in a confian acute one.

The description of an attempted solution dent voice, "It's major, but there's minor.

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billy an inspiration, to outcis.

With the musical education of his chil-called upon at any time to demonstrate.

ing for himself a thorough theoretical where the instructor writes notes of differgrounding, invested some ill-spared dollars ing values, anywhere about the clefs, the and many hard-won leisure hours, upon a children calling them out as written. One certain widely advertised music course calls the note by its name value, another which he has now successfully completed. follows with its position on the staff, thus

"Half-note on E," and so forth be passed on to the children and so enable

In another lesson the tutor writes a numthem to receive efficient instruction right ber of different notes in a straight line and the pupils are required to the A large blackboard was procured, upon each note, simultaneously maring its dur-

for tuition purposes it is transformed into

If left to their own devices when the tutor. This in itself has the educational By this blackboard method it has been value of fixing in their minds details al-

ferent clefs, how to recognize and name rated what they term "singing grace. them, via "accidentals," their shape and uses, the the blackboard during recent lessons. They

and minor triad by the sound. On one children mentioned in this article none over occasion during an ear test of this descrip- six years of age, can hold a melody, maybe 1. What is a chief standard of poetry tion the tutor played the chord of the domi- learned only a short while ago, against a strong counterpoint.

Variety in Recitals

By Edith Josephine Benson

5. What particular blend is made in the that which contains thematic development. accompanist should be printed. The foundation of variety is in the selec-Some seem to have a natural ability, tional and dance solos,

their greatest usefulness is in breaking the called The Music of Childhood. cause they are not very interesting.

"A trashy piece of work, which a world- while a great work is often more satisfy and achieve far more numerous perform

ances than the more involved and less draances than the more involved and less dramatic measures of the same composer's to fine more, in the latter's

ances than the more involved and less drasmall idea is more accurately repeated as
renowned soloisi may present with iming to the pure musicion in the latter's
outdience of ever no mode on methant cold.

doubtered for the same composer's to fine more satisfypunity or even with profit, will leave the hands, because the interpreter's personality
outdience of ever no mode on methant cold. audience of our so good an upstart cold, does not abirude itself unduly

To avoid monotony in recitals of easy Vocal and ensemble numbers are effectpiano music, the teacher must use every ive if the teacher knows how to do the type of composition that belongs on pro- training, but good vocal solos for children grams of advanced music except, perhaps, are not numerous. The name of the child

group of duets was entitled Folk Melodies, (a) French, (b) Dutch, (c) The opening and closing numbers are no Russian, (d) Irish, each duet played by more important than the main part of the different pupils. The selections of another program, for the last-named can easily become monotonous. The first number may likewise by different pupils. The first part be a simple piece given by a very little of a June program was called The Music child who plays excellently, or it may be a of Summer, in which Mrs. H. H. A. composition advanced enough to hold the Beach's charming Summer Dreams were interest over the next few easy pieces. used with explanatory notes by a pupil, and Duets may begin or end the program; but the second part of the same program was continuity of solos. Duets for players of writer has learned that duets and vocal equal ability should be used sparingly beof the program.

Solving Rhythmical Riddles

By LESLIE FAIRCHILD

ing them. However, with a knowledge of a few simple principles and the use of common arithmetic, there are no rhythmical combinations that cannot be understood and mastered by the student.

To play rhythmically one does not have to possess any special inborn gift or "feeling." All that is required is a to acquire a rhythmic consciousness.

Do not hesitate to use a metronome. Regardless of what has been said about it, you will always find it a most efficient and faithful friend to assist you over the uncertain places. Seek its aid on all difficult passages. If you cannot count aloud or with the aid of the metronome, it is positive proof that you are not playing

Properly located accents are the means of giving a composition its rhythmic swing. With two or three heats to the measure, the accent falls naturally on the first beat. Where there are four beats to a measure, the accents are on the first which is called the primary accent, and on the third which is called the secondary accent. In the case of six bcats to the measure, this secondary accent comes on the fourth beat. Primary accents are always played with more force than secondary accents. For example:

Should these normal accents be shifted to other parts of the measure, the rhythm becomes syncopated.

Sub-Divisions

The whole secret in solving a difficult rhythmical problem is to know how to count the sub-divisions in the measures. In this way are the most complicated passages easily understood and mastered. A measure in a composition is similar to an inch on a rule or scale; it has its many divisions and sub-divisions of halves, quarters, eighths, sixteenths, thirty-seconds and sixty-fourths. So, in considering a complicated rhythmical problem, we imply find the smallest unit in the measure and use it as a basis on which to count the entire group of notes in the measure. This method will be explained more in detail in the examples that are to

An Inexcusable Fault

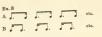
Ethel Newcomb relates that one of Leschetizky's assistants declared that no American knew the value of the short note following a dotted note, and she never knew an American who could give the short note its exact value in relation to the notes around it "In all my studies with Leschetizky," said Miss Newcomb,

EVERYONE RESPONDS in some not think there was any technical point being a grace note and connect it closely with the note that follows it. Harp Tones, seems to be instinctive in man. The ance as this one of the real value of the by George I. Spauling is a good example. seems to be instinctive in man. The shody does its best to conform with a short note; a sixteenth after a dotted of this sort of rhythmic impulse, yet one may easily respond to the power of rhythmic and still be unable to create it. There is a vast difficulty in this little motive."

No matter how abouted this may seem the sum of the conformal properties of the sort of rhythmic and still be unable to create it. There is a vast difficulty in this little motive."

No matter how abouted this may seem the sum of the conformal properties of the conformal proper

little consideration and thought. Let us B etc.



Irregular Rhythms

Another problem which seems most disconcerting to the student is the ability to play correctly such irregular rhythms as The smallest unit to count in this meas- two against three or three against four. spark of common sense and the willing- ure is a sixteenth note. Since it will I know that students have been advised ness to count aloud. "Trust no measure take four sixteenth notes to equal one to practice diligently with each hand alone that you cannot count aloud," should be quarter note or one beat of the measure, and then put them together, but this the slogan of every student who desires we count four to each group. This, you method hardly simplifies matters. In the can readily see, will do away entirely with first place, two against three is more any uncertainty of the rhythm and will easily visualized if the teacher will con- Here we have three notes in the right hand way is to conceive the sixteenth note as in the illustration at "B."



Now then, if the student will count the sub-divisions of this interesting little figure, will assist greatly in smoothing out the difficult rhythmical situation.

If you will follow closely the analytical example given below you will readily un-derstand the method of sub-dividing any irregular group and will be able to master its rhythm. For example:



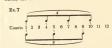
give to each note its just value. Another neet up the two interior notes as shown against two in the left. Making a fraction right hand..... 3 notes

left hand 2 notes

Now then, inverting the fraction gives us 2/3, which shows us that each note in the right hand must receive two beats, while each note in the left hand must receive three beats. If we multiply the two numbers together it gives us the exact number of counts used in working out the problem. The completed problem becomes:



Should the example be four against three or five against four, or some such arrangement, the solution is the same.



The student might practice scales to advantage in these irregular rhythms, such



Every thorough musician should be able o play these scales.

The student will find a good example of a study of two against three in the poshumous Chopin's Study, No. 2:



MR LESLIE FAIRCHILD Mr. Fairchild one of the younger school of writers for "The Etude Music Magazine," is a mechanical expert who in recent years has seriously to him and hearing others' lessons, I do been devoting much of his time to Music. He is a pubil of Percy Grainger

Tempo Rubato

ical side of rhythm. There is, however, there are many dangers of exaggeration comes to the fine, delicate variations a more entoling, artistic and subtle side and its artistic use will depend upon the right in requires real musical talent. THERE IS RHYTHM in all consist known as tempe rubato, a term over which the minds of many musicians are greatly in musicant's musical background, culture, Lisat once gave an idea of tempo rubato, except recovers a constant of the minds of many musiciants are greatly the minds of many musiciants or greatly and the subject of the minds of many musiciants or greatly and the subject of the minds of many musiciants or greatly and the subject of the minds of many musiciants or greatly and the subject of the minds of many musiciants or greatly and the subject of the minds of many musiciants or greatly and the subject of the minds of many musiciants or greatly and the subject of the minds of many musiciants or greatly and the subject of the minds of many musiciants or greatly and the subject of the minds of many musiciants or greatly and the subject of the minds of many musiciants or greatly and the subject of the minds of many musiciants or greatly and the subject of the minds of many musiciants or greatly and the subject of the minds of many musiciants or greatly and the subject of the minds of many musiciants or greatly and the subject of the minds of many musiciants or greatly and the subject of the minds of many musiciants or greatly and the subject of the minds of many musiciants or greatly and the subject of the subje the minds of many musicians are greatly musician's musical background, culture, Lisst once gave an moa of temperature of the minds of many musicians are greatly knowledge of the various styles and a fine to one of his papils. "Look at those trees," planets revolve around their suns in as the findfield.

Apart from the brief notes to be found sense of rhythmic balance. in lexicons, only a few authorities have

Malwine Bree, who was an assistant to are dancing about freely, but the sage for the sage for

with the whys and wherefores of how or how not this word should be interpreted them its expressi dynamic changes.

The Metronome's Enemy

less slackening or quickening of the rate stance. Thus in the course of one or two beats governing the bodily movements.

4. In what way do accents affect rhythmic of movement. This is a potent factor in measures, one would regain the original while the song voices the emotion of the 5. (a) What are primary accents? (b) playing music of an emotional character tempo.

IN THE FIRST part of this article it, emphasizes the expression—in fath AVONE can learn to play the heave considered only the mathematical ideal of thythm. There is however the expression—in fath of the third that it is also do for thythm. There is however.

form tempo from beginning to end. Even

The changes in tempo must be so delicately purposes, but will give the general accepted uses of it. Perhaps a cately graded that the hearer notices neither called irregular harrings (that is, every is in harmony with rhythm. We are, hence, more fitting name would be "flexible their beginning nor their end; otherwise measure in a composition being given a rhythmical in our life labits. Rhythm being the performance would sound "choppy," different rhythm such as 4,4,4,6,8,2,4,4 defries all art. Rhythm forms the bas, the performance would sound sound sound sound sound the performance would sound sound sound sound sound the performance would be performed TEMPO RUBATO is the greatest en- end may not drag; and conversely in an Amerian reany it was used by the Rotats of problem aside from its use in music, emy of the metronome, but when we accelerando, that one may not get going Africa. So you see the moderns are not have thoroughly mastered the use of this altogether too fast. In a riterato, more-looking half so far into the future as mechanical timekeeper we can turn to one over, many play the final tone a trifle faster, they are into the past for material to work merchant mescaper we can turn to use the wire, many page the miss once a tune toward, which is more familiar name and that note is the which abbreviares the ritiumio and gives with. In the North American Indian 1, How may a the heart does not bear with chealthy excited the heart of does not bear with chealthy excited the heart of does not bear with chealthy excited the control of the second of the control of the second ularity. Now if music is to be emotional often not be taken literally at the very in 2-4 time and the song in 3-4 time or 2. What is one of the most common it cannot possibly be played with clock-outset, but the former tempo should be the beats in 5-8 time against a melody in rhythmic faults? work precision, so tempo rubato is used. led up to gradually-beginning the reprise 3-4 time or the song may be sung to a simply means that there is more or of the theme like an improvisation, for in- rapid tremolo beating of the drum; the the sub-divisions

Liszt's Figurative Teaching

appeal. One may often hear three rhythms, Secondary accents?

two of them contesting, sometimes will syncopation yet resulting in a well bear

Rhythmic Phenomena

to one of his pupils. So the small twigs exact measure. On earth the tides rise and said he, "the leaves and the small twigs exact measure. Malwine Bree, who was an assistant to are dancing about freely, but the large fall with rhythmic regularity and the sec written anything upon the subject. Perhaps represented advice branches move but utility, winter the same rhythmic congress. Padetewski's article on the subject is one to the best. Rhythm has become wrought in the way no composition which is played in a unirulator. organism of man and as B. S. Talmey form tempo from beginning to end. Even the meaning of the word "rubuto," which is exercises this is allowed only in those the past participle of the Italian werb "rubuto," which is derived from the Latin the past participle of the Italian werb "rubuto," which is derived from the Latin the preformance of other etucks, taste in "repere"—to stal. Now we will not deal with the whys and wherefores of how or with the whys and wherefores of how or will be started the state of The changes in tempo must be so deli- cerned. Many seem to think that what is ries. The structural arrangement of matter Thus, in a ritardando, calculate the gradual etc.), is a distinctive and original touch of music, poetry, representative art and diminution of speed exactly, so that the when in reality it was used by the North dancing." Thus rhythm becomes quite a

Five Test Questions to Mr. Fairchild's

3. What advantage is there in counting

By Grace May Stutsman

ONE of America's foremost musicians recently remarked that "sight-readers were born, not made." In other words, the instinct for grasping quickly large groups of notes and the ability to transform them into sound, while at the same time mentally seizing another group ahead, was to his mind a God-given gift. This is no doubt true; but it is also true that sight-readers can be manufactured up to a certain point by systematic application to the problem. There are at least three contributing factors:

Absolute familiarity with the keyboard:

Keenness of pitch perception;

Concentration

Keyboard. Does a student "fumble" for his keys? If so, tie a handkerchief lightly over his eyes and have him locate the notes as dictated by you. Teach him the use of the groups of two and three black keys with reference to the white keys. Many students do not know how to use the sense of touch at all, especially beginners.

At first it is well to place the student's right hand on the keys, telling him his thumb is on middle C. Then ask him to locate E', G', F', E', F', D', C'. Other combinations should also be given. Try to make them tuneful as well as rhythmic. It is more interesting. After a drill with the right hand, the left hand should be taken with thumb on small G, and the drill repeated, after which both hands together should be done.

Next, start from the beginning, right hand alone, but have the student locate the position himself, thumb on middle C. Dictate: C', G', C", B', C", A', G', E', F', D', G', G', C'. Repeat with left hand, first finding the position with the left thumb on small G. Then both hands together. Other combinations should also be given for

The third step is to find intervals at dictation. By this time the student should have mastered key location, although the drills may have extended over a period of

The intervals should cover the range of all major and minor thirds and sixths, as well as all perfect and imperfect fourths and fifths. If the student is too young to understand the meaning of minor and imperfect, confine yourself to major intervals. Even the youngest can, with a little practice, recognize 3rds, 4ths, 5ths, and octaves. These will do for a starter. The age of the student will also determine whether or not he can do them both hands together.

The fourth step applies to older students alone, and consists of locating triads and chords, both major and minor, as dictated by the teacher, i. e., major triad on the accent and where it occurred. Repeat the same scale accenting the mediant and dominant ascending, tones matched descending. The student to tell where the accents occur. Proceed along these lines, meenting your own combinations.

The next step is to dictate to the student problems similar to these

(a) With both hands play the scale of G major up and back three octaves, with accented fifth ascending and no accent descending.

(b) Play the scale of F major with second and fifth accented ascending, no accents descending.

(c) Play the harmonic A minor scale up and back two octaves, with third and fifth accented ascending and fifth only accented in descending.

The last step. Secure some simple pieces of not too complicated rhythms, with nothing but single notes for each hand to play. Folk songs are so arranged, both by Dillar and Quaile, and by Henry Goodrich, while Christian Schafer has an entire set of four books especially for sight reading. Turn to the simplest of the pieces and lightly draw a pencil line exactly between the two clefs, as though you were about to establish a permanent line for middle C. Instruct the student to concentrate on that line, but play what he can see above and below, each hand alone. Perhaps at first he will not be able to do a thing correctly. When the first trial is complete, have him close his eyes for 60 seconds, then try again, finally playing both hands together. It may weeks before he is able to put both hands together, but however long may be the period of drill, discourage

ment should never be allowed to enter the competition If the Schafer books are used, it is quite simple to draw the pencil line, as there are no marks of expression to distract the eye. As he becomes proficient cease the use of the line, but have him continue to focus on that part of the score, imagining the line to be there. When he can do this he is ready to undertake tunes in which occur intervals and triads. Thus he will gradually come to read the more complicated scores. account during this work should the student be allowed to look at the keyboard. "Eyes ahead," is the slogan

As has been stated above, these are only suggestions

THE ETUDE

Can I Develop Absolute Pitch?

By the Well-Known English Writer on Musical Subjects

CLEMENT ANTROBUS HARRIS

Difficulties

THOSE who would acquire this

difficulty: that is, as soon as a note whose

opportunity for training in absolute pitch

piano or other keyed instrument before

sounding a note offer a golden opportunity

As stringed instruments and the voice

Use I. Testing Conception of Sound

ranged under four heads:

faculty are beset with one great



T MAY BE admitted at once that a sense of absolute pitch is not necessary even to the most advanced musician, though most of the great composers, Mozart especially, possessed it in a marked degree. Some are said to have been without it, and rumor denies it to one of the most eminent living music-makers. Some years ago a very interesting experiment was carried out at the Royal Academy of Music in London to determine the percentage of students who could at once and accurately name, blindfolded. any note played or sung. The result howed that one in seven possessed the

Of the general public, of course, the proportion would be much smaller. In a own of three thousand inhabitants I myself came across three persons who could name a note in this way; and in a town of five thousand, five persons. But there were probably many more who made no public use of the faculty and may not even have known they possessed it!

sounds, yet little or no soul for music itself. but a student of this type does not do nearly so well as others apparently less gifted.

Pitch Discrimination Valuable

BUT THOUGH an exact sense of the pitch they know has been sounded, the acuteness or gravity of a given sound, apart from its relation to other sounds, is gone! Thereafter any guess at a note will be influenced by the note they have heard, and will be an exercise in the not necessary to the musician, an approximation to this faculty is of the highest value-one might almost say, indispensable. Indeed it is expected in the most lows that the few moments spent at the elementary spheres of musical activity! For instance, anyone able to sing at all is expected to have it in his power to start for mental training which it is folly to a hymn tune at a mission meeting, or a throw away. song at a picnic without having an instrument to give him the first note! He may not hit the exact key, but is expected to get sufficiently near it to enable the piece cally to all musical scholars. The chief

Latent Sense of Absolute Pitch

NOW WHILE there are, as we have ON FIRST sitting at the piano or organ think of some note, and the seen, a few who possess an ear for "absolute pitch" by nature, and a few who are "tone-deaf" and had better not attempt particular octave in which it lies; mentally to be musicians at all, there are a vast weigh or sense it; sing it; then test your number—the great majority of mankind— guess by sounding it. If you find yourself who are between the two. They have the wide of the mark, try thinking of some without training, is of hardly any use at all, with the note required; thus, if the note and scarcely perceptible, but which with is A imagine yourself just Leguning The instrument with the eyes shut; play sound and locality. training will become invaluable. It is not Old Hundredth Time which is generally a note and guess what it is before looking teating will be come invariants. It is not come transferred time which is generally a note and guess what it is because norming. It must be modified by leaving the complete the correctness of the test may be modified by leaving the when there is no instrumena on which to lowever that this test is not quite as your guess, close your eyes again, turn lid open; looking well at the note to be

MOZART BEFORE EMPRESS MARIA THERESA sound the first note, but one's whole critical reliable as might be thought, since the extraordinarily acute sense of the pitch of faculty and musicianship will be improved. sensation in the throat gives the singer s singing, from knowing the compass of his own voice, and whether the note is high or low in it. A vocal student is often able to pitch

a sound with remarkable accuracy if he can sing it, but guesses wide of the mark when asked to name a note sounded on an instrument. The form of the exercise should therefore be varied as much as

Use II. Testing Perception of Sound THE METHOD of training just ex-

plained develops accuracy in the conception of sound, that is, the power to call up or create a mental "vibration"-I suppose one must not say "vision"-of a sound are almost invariably tuned or accompanied not physically in existence. This is the highby a piano the opportunity is open practiest function of the "mental ear." But, as testing it involves singing, it should, uses to which it can be put may be arfor the reasons just given, be alternated with exercises in the recognition of pitches.

That is, after a note has been sounded and a period of silence has elapsed long enough to make sure that there is nothing by which to measure the pitch, name the for it. Before opening his eyes the student note which has been struck.

round once or twice, and then play two notes, one with each hand. If you cannot identify them, try to determine the interval between them. This however, is an exercise in relative pitch.

In some old pianos there is no board underneath the keys; their underside is open to the floor where black and white keys all look alike. In such instruments the hand may be placed underneath the keyboard, far back, beyond the pivots, and notes played by pressing the underside of the key upward. If the lid is down you will not be able to see what note you are playing, though you will know its position roughly. The perception exercise may therefore be varied in this way.

For testing the sense of relative pitch, pianos of this kind are particularly useful, since in playing two notes one has much less idea how far they are apart than when doing so by the ordinary method.

These tests may be largely supplemented by carrying about a chromatic pitch-pipe r listening to the countless musical sounds of definite pitch in nature-the buzz of bees, the lowing of cows, the creaking of a gate, the whir of the wind across a taut elastic-by means of which you may test your sense of pitch.

Use III. Aquiring the Sense of "Place"

TUST as before singing a note one must acquire a sense of its pitch, so, before playing a note, one must have a sense of its whereabouts. It will not do to look at the hands. It is impossible to read an intricate score and look at one's fingers at the same time. Even if the piece is played from memory, it is impossible to look at both hands while they make a wide skip in opposite directions.

Many, if not most, failures in sight-playing come not from inability to read, but inability to read and play at the same time. This is due to faulty teaching in the early stages: the student should have been taught to play from the first lesson without looking at his fingers. But let not such an one be discouraged. The existence of a sense of direction and distance apart from sight is one of the most extraordinary facts in the animal kingdom. It is most astounding, perhaps, in the case of birds and bees, but we humans possess it also. There are blind organists who will give after only a brief acquaintance with the instrument a two-hour recital on an organ of four or five manuals, a pedal-board, fifty stops and innumerable accessories, and play hardly a wrong note or commit a single error in registration!

Sense of Place

THE sense of place, like that of pitch, may be said to have both "absolute" and "relative" qualities-at least as applied to the pianoforte keyboard. The latter is in operation wherever the performer is playing without seeing the keyboard, and can be utilized at any time, and therefore does not concern us here. By an "absolute" sense of place I mean the ability to sit at the piano with the lid shut, close one's eyes, raise the lid, mentally select a note, and play it without looking should endeavor to determine by the sound whether he has played the intended note or not. The test will then have a double

How to Improve Your Sight Reading

G'; major triad on A'; minor chord on G'; minor triad on F'; major chord on D'; major chord on C'. Repeat for left hand an octave lower. Fifth step: Play any scale called for, both hands

together, three octaves up and back at a speed of not less than 50= in 4/4 time. Play any called-for arpeggio in root position and inversions at the same speed.

The student is now ready for drills without the use of

Keenness of perception. For practice in keenness of perception turn to page 3 of the Preparatory Exercises, by Schmitt, Op. 16. Have the student watch the page while you play with the right hand alone Exercise 3, altering at least one note in the exercise, or in some way playing it wrongly. Make him tell the mistake. If he fails at the first attempt, play it a second time, exactly as at first. If he continues to fail, play it as written and see if he can tell you correctly. Strange as it may seem, the student will sense the mistake at this third trial. through hearing the exercise played correctly. If he does not, then go over it with him very slowly, pointing to each note as played, and when the mistake occurs

let him hear the correction immediately. Exercises 3, 4, 5, 6 are excellent for drill in thirds (broken). Exercises 7 to 16, inclusive, are good for other broken intervals. Always make at least one error, and more if you think the student can detect them,

On pages 9 to 11 will be found exercises in thirds which can be altered to suit the student's grade of ability, and on page 13, Exercises 178 and 182 should be played both hands together for at least four measures, with the ame mistake in each hand. Then take Nos. 184 and 186, making mistakes in alternate hands. The value of this particular form of exercise cannot be over-estimated. Other material more conveniently at hand may be substituted for Schmitt, but it must, of necessity, be along the same simple lines as Schmitt,

Concentration. Concentration may be developed in a variety of ways, but there is space to mention but one

First: Have the student listen while you play a major scale, carefully matching the tones. Ask him if he noticed any accent in the scale. If he did, play it again and have him be prepared to tell where it occurred; if he did not, proceed to the next step. Play the scale again and accent the dominant ascending, and match the tones descending. Ask if he noticed

which are to be augmented and enlarged upon by the teacher, as space forbids an exhaustive treatment of the subject; but if both teacher and student will exercise perseverance and patience, a marked improvement should be observed in a comparatively short time.

being exercised equally) and then both but also by their acuteness or gravity— both.

As with the single note, the player garding pitch. come to a decision on the point from the work of the correctly it is well to remark it proportion agree Fix on some metronomic in sections on the point from the correctly it is well to remark it proportion agree Fix on some metronomic of proof. sound only. In some cases this will be united as the first of the chord he determined on several times, closing the eyes or looking speech—say 72—and heat or count a few was a concord and the choid he has alwayed was a concord and the chord he has played away from the keyboard and putting the bars at what you consider this rate to be a discord he will at once know that he hands behind the back before each repeti-

knows what he has not played; now let the pernicious habit of excessive looking mind as a pivot-point. The whole object him determine, without looking, what he at the fingers will at first find these tests of these exercises is to get rid of measurhas played. Then and then only let him discouraging, but after a little practice ing and substitute an independent sense of look. Thus will be be training the sense will be surprised at the facility which they each note place or pace, taken separately.

A cross consistency is gained, the exhe has played the test correctly, there
case, as before with eyes closed, to offer
mine whether the error was due to his hand at
first with one hand at a time (both hands general effect or character of the sounds,
or his voice; it may, of coarse, be either or
long activities of time, namely,
for the sounds or his voice; it may, of coarse, be either or
long activities of time, namely,
for the sounds or his voice; it may, of coarse, be either or
long activities or his voice. to use once again the scientific terms re-

tion. After this has been done several I cannot myself recommend the plan of Is he then to open his cyes? By no times without a mistake, the chord should fixing some one pace in the mind and cal ability? Give reasons,

But it may be that he has played a chord

As a final test, combining pitch and abstract it should be done in applied forms.

As a final test, combining pitch and abstract it should be done in applied forms.

exactly like the one he intended, but at place, the student, with eyes closed, may Before determining the pace of a new 5. What are some valuable pack tested

Use IV. Developing the Sense of Pace

played, parting one's hands behind one's a slightly different pitch, for instance, a play a chord and sing simultaneously a piece by the metronomic rate given by the back; then closing the eves and striking a substitute of the student should vere the student should be should vere the student should vere the student should be should vere the student should be should be should vere the student should vere the student should be should place, where the closing the eyes and striking chord of E. flat major instead of D flat the key.

Pitch and Place of Chords

a slightly different pitch, for instance, a play a chord and sing simultaneous a place of the student should very care to compose, the student should very care to conclusion as to the rate at major. As the relative position of the black for instance, the clord of F major, singing the conclusion as to the rate at major. As the relative position of the black for instance, the clord of F major, singing the conclusion as to the rate at major. As the relative position of the black for instance, the clord of F major, singing the conclusion as to the rate at major. As the relative position of the black for instance, the clord of F major, singing the conclusion as to the rate at major. As the relative position of the black for instance, the clord of F major, singing the conclusion as to the rate at major. As the relative position of the black for instance, the clord of F major, singing the conclusion as to the rate at major. As the relative position of the black for instance, the clord of F major, singing the conclusion as to the rate at major. As the relative position of the black for instance, the clord of F major, singing the conclusion as to the rate at major. As the relative position of the black for instance, the clord of F major, singing the conclusion as to the rate at major. As the relative position of the black for instance, the clord of F major, singing the conclusion as to the rate at the conclusion as the rate at th our same notes is identical such a mistake either F. A. or C. If the result is dissumment at smooth of taken Then, may easily occur. In determining whether cordant he should try to diagnose the and not before, let him compare his readmay easily occur. In determining whether cordant he should try to diagnose the annual science as and compare his read-be has played the test correctly, there case, as before with eyes closed, to deter-fore, he must be outlished. The case is before with eyes closed, to deter-

ucational methods may be summarized as E XACTLY the same use which may follows: Never determine anything by the made of a piano in relation to it mentally. Use modelmining the model of the piano in the same that the modelmining the same than the same

Self-Test Questions of Mr. Harris' Article 1. Is absolute pitch an essential to musi-

means To do upon me types? By no times without a mistake, the closed stood of the control public to throw savey a wholked opportunity? He Those who unfortunately have acquired 1 would recommend fixing one note in the passesses obsolute pitch. If has yet cent in 3. How may an approximately exact

sense of pitch serve the must and

The Marvel of the Human Voice How Natural Methods of Training Produce Exceptional Results An Interview Secured Expressly for THE ETUDE with

OSCAR SAENGER

Biographical

The extraordinary achievement of business with his father. One day servatory, his fee at that time being Orville Harrold, Riccardo Martin, Mr. Oscar Sacruer, as exemplified he saw the amount conent of a free one dollar an hour. After remain- Mmc. Gerville-Reache, Florence Hinby the number of his students who scholarship at the National Conserva- ing at the conservatory for nine kle, Allen Hinekley, Josephine Jaby the number of his students who scholarship at the varional Conserved ting at the conservatory for mile kie, allow tithekies, Josephine I have been members of the great Met- tory and, at the age of seventeen, he years, he became a private teacher of coby, Leon Rains, Rudolf Berger, ropolitan Opera Company of New appeared before the famous prima voice. He sang in concert, opera and Henri Scott, Bernice de Pasquali, ropontan Opera Company of New appeared vefore the Jamous prima voice. He sangin concert, opera and Ettari Scott. Define de Lasquad, Vork (thirty-three or more), and donna, Madame Fursch-Madi, who in oratorio with great success, and Kathleen Howard, Putnam Grisin his having produced pupils who awarded him this scholarship in the after a concert tour in Europe, had wold, Christine Miller, Richard in his having produced pupils who awarded him this scholarship in the after a concert tour in Europe, had word, Curistine suiter, Rehard are acknowledged "stars," often suf- institution founded by Mrs. Jean- an offer to sing in the Royal Opera, Hale, Melvena Passmore, and many ficient in number to take all the nette Thurber. There he studied Berlin, but was obliged to return to others. productions, makes anything that Mr. the role of Escamillo in Bizer's Among the notable pupils of Mr. fortunate in inducing Mr. Saenger to Sanger may say upon the subject of "Carmen," remaining with him for Saenger have been: Marie Rappold, present for the first time in this form the study of the voice of exceptional some four years. He also studied the first exclusively American-taught many of the ideas which have led to interest. Mr. Saenger was born in the pions with Leopold Winkler and artist to sing leading rôles in the his very great success as a singing Brooklyn, New York. He studied theory and harmony with Bruno Os- Metropolitan Opera House; Frieda teacher. Several of the Foremost the violin for six years with William car Klein. At the age of about Hempel, Mabel Garrison, Queena Singers and Teachers of the world the violin for six years with William car Klein. At the age of about Hempel, Mabel Garrison, Queena Singers and Teachers of the world Durrschmidt. He then went into twenty he started to teach at the con-Mario, Anna Fitziu, Paul Althouse, will be represented in future Exudes.

born with tissue and museles and vocal

orifices which are unquestionably superior

o those of others from the very time of

their entrance into the world. However,

the voice of the ordinary individual can be

astonishingly improved and developed

through natural methods, persistently and

"The same may be said of the performer

on the voice, because that is really what

the singer is. If the singer's sense of

beauty, sense of precision, sense of rhythm

and general intelligence and spiritual en-

lightenment are highly developed; and if

the instrument itself is a good instrument,

finely evolved, we have the basis of a real

artist. So many singers imagine that the

voice is a little musical instrument, boxed

up in that region of the throat known as

the Adam's apple, or the larynx. This is

very erroneous, because the voice is the

entire individual. Anything affecting any

part of the body is likely to have not only

an indirect effect upon the voice, but also

a quite direct effect. This is especially

true of all digestive and nervous disor-

ders, and before we can consider anything

else we must consider the voice as the en-

tire human being. It is not the bridge

beauty of tone, but rather the entire instru-

ment. With the Stradivarius it is not

merely the wood or the varnish that makes

it a wonderful creation, but rather the

n:aker has put into it.

splendid workmanship, the art that the

for the singing student to acquire is an

ideal carriage of the body. I have never

known a really great singer who did not

have what I have termed an ideal carriage The body, as well as the voice of the

singer, must become idealized. Unless a

singer has a fine body, capable of develop-

ing magnificently in singing lessons, the

lessons are very frequently wasted. The singer must be one hundred per cent. fit.

Before starting singing lessons, especially

if they are to be with an expert who is

"Therefore, one of the very first things

of the violin that is responsible for the

intelligently pursued.

enter into the development of a time, by all means see that you are physireally fine singer is not so difficult as may early fine fine singer is not so difficult as may early fit. Get rid of your bodily ills. See at first appear. Generally speaking, we that you are a well, healthy, enthusiastic, have, first of all, the instrument itself, and vibrating human individual. I often tell secondly, the performer. Unlike the study my pupils that the singer who is capable of any other instrument, the singer is him- of properly interpreting some of the exself the instrument. Of course, a great hausting opera roles must be in fine physical dead depends upon the raw material in eal condition, better than the average prize the evolution of a vocal Stradivarius (or fighter when he goes into the ring. I a vocal factory violin) if this simile makes mean this. There is a call upon the physi-

but with entirely inadequate bodies. It is incipient tuberculosis. She had a peculiar almost a waste of time to try to sing temperament; and, in order to get her to without normal physical development. If take the proper breathing exercises, it was you desire to be a great singer, remember necessary to have these administered to that you must develop first of all your her in a way so that she did not suspect body. It is very pathetic indeed to en- her real condition. I worked with her

OSCAR SAENGER

HE PROBLEM of making clear justified in asking high fees for his serve ever realizes when watching the per- of the demands made upon the singer the essential elements which ices, by reason of the demands upon his formance over the glimmering footlights. Of course, the study of singing itself ERY FREQUENTLY singers have ber, some years ago, a student that was bern years ago, a stude come to me with promising voices, tial letter that there was a suspicion of a vocal factory violin) it this simile makes mean this. There is a call upon the physical poor the matter any clearer to you. There can cal forces and the vital powers of the matter any clearer to you. There can cal forces and the vital powers of the counter a large, beautiful voice, but with and gave her exercises in breathing and the matter any clearer to you. There can cat forces and the vital powers of the council a large, beautiful that some people are singer that not one person in ten thousand an inadequate body to sustain it, because carriage which built up the body. To-day she is in splendid health, sings with success professionally, and is the mother of a number of children.

"Of course, a singer, particularly in opera, is obliged to sing in many positions -sitting, leaning, and sometimes groveling, on the ground, as does Jeritza in some of her dramatic rôles.

"First, the best position at the start in singing is to stand erect; second, lean slightly forward upon one leg and relax the other; third, relax shoulders; fourth hold chest high, but never rigid; fifth, draw lower abdomen in slightly, but without tension; sixth, assume a feeling of buoyancy, lightness, flexibility, elasticity, as though you were about to fly.

"If the reader will review these points in order, several times a day for three or four weeks, he will find all his nature assuming this position. He may also notice that his health will tend to improve, that the circulation of the blood is benefited, and that the nervous tension disap-pears. The main thing, of course, is to avoid rigidity at all times. The arms, for instance, must hang easily at the side. It is futile to try vocal exercise until such a position becomes a matter of fact and literally a habit. As in all kinds of vocal study, this position should be repeatedly practiced before a mirror. The mirror is one of the finest teachers of a student, for the simple reason that when practicing before a mirror he is teaching himself, and the voice student who does not teach himself had better not spend time and money upon a teacher.

Loose Jaw, Loose Tongue, Loose Throat 16 N EXT, the student must cultivate three things: a loose jaw, a loose

tongue, and a loose throat. Just why the American way of speaking the English language should tend to cause rigidity in the foregoing organs is hard to tell. Not the language itself is at fault but traits of pronunciation handed down by care-

When Shall I Stop Learning?

By Sid G. Hedges

After all, if one is to live for eighty years, what do

two or three additional years of study matter. When

considered as a part of those eighty years, it seems quite

an indifferent thing whether one finishes lessons at the

age of twenty-two or twenty-five; and yet those three

extra years of tuition will give a vastly increased ca-

pacity for giving and receiving enjoyment throughout

On no account should the student "drop the violin"

for the tennis season, as some very foolish people do.

with the result that when they restart they have to make

up a very serious loss of what they previously had mas-

The farther the student gets with his violin study, the

more he will find there is to do. If the positions are

"done," there is Kayser ahead; if Kayser has been stud-

ied, there are Mazas and Fiorillo waiting; when these

arc mastered, the great Kreutzer studies are yet to be

conquered; and beyond them are Rode, Gavinies, and

almost from memory. With Kreutzer mastered there is

very little violin music of importance that need be feared.

doned, there should be no cessation of practice or

But even when the day comes when lessons are aban-

But the unequalled studies of Kreutzer will form a

the remaining half-century.

an excellent answer. But the violin student is often faced with a difficult problem, when he considers whether complete knowledge of the fingerboard. or not he should give up taking lessons. Vibrato improves violin tone almost incredibly. To Many confuse the two things and consider that they

Paganini.

progress.

Balzac has said:

finish learning when their lessons stop; but this ought not to be the case. How many years should an amateur fiddler study? It has been said of Franz von Vecsy

"After three or four years of study he was master of the whole technic of the violin." But against that can be set the famous dictum of

THE most obvious answer to this is "Never!" It is

Giardini "One should practice the violin twelve hours a day for

Only a genins can expect to do what you Vecsy did in four years. The average player cannot hope to reach a very high standard in that time, assuming that he can

spare only comparatively little time from his leisure. And the daily twelve hours for twenty years is also unthinkable to most violin lovers. It is probable that the great Italian's eyes twinkled as he spoke it-the eyes of most people do when they repeat it. Such tremendous labors would most likely make another Giardini; and the ordinary amateur can neither spare sufficient time nor money. Besides, it is enough for most players if they can just play so as to give some enjoyment to themselves and to their friends. They cannot hope to reach even a

professional standard. For these then, the problem is real.

It is almost impossible to make any ruling about a definite number of years, because rates of progress vary so much; but some sound, general principles may be

No violinist should finish lessons before all the positions are thoroughly known and vibrato is mastered, This should be an absolutely minimum standard of

"If Paganini, who made his soul speak through the Unless all the positions are known, a piece of music may be unplayable merely because some of its notes are strings of his fiddle, had let three days pass without too high. A knowledge of positions simply implies a practicing, he would have lost, together with his power of expression, the register of his instrument"-by which he meant that union existing between the wood, the bow, the strings, and himself. "This harmony one stop without having learned this wonderful grace would he would have forthwith become an ordinar be complete folly; but it ought not to be learned by Even a few minutes practice each day is ufficient to the time a moderately advanced standard of playing is

prevent one from dropping back in ability; and a quarter or half an hour daily will keep one steadily progressive. Many violinists make a habit of taking single lessons an excellent at intervals throughout their lives. This is plan for it insures that faults are not contracted. Almost any good teacher would be willing to give a consultation lesson of this sort. The student, of course, would need to see that he got the type of advisory lesson that he wanted.

This periodic lesson habit is good from another point of view-it gives one a feeling of renewed youth, be-

cause it helps to make one seem always a tudent. One should buy music systematically. This helps considerably towards insuring continuous development of appreciation and technic-among sonatas, converti, and ducts for the violin there is almost enough material for a lifetime's study, without touching the other vast worlds of chamber music, overtures, solos, and selections

It is good to be always aiming at getting a better fiddle. A friend of mine made the following changes during about fifteen years of his life; each change corresponding to a financial betterment in his profession. He started with a Collin Mezin costing one hundred dollars, sufficiently distant goal for the average amateur-he need and this was followed by a Storioni for which he paid not rest until these magnificent compositions are known six hundred. An eight hundred dollar Vuillaume came next, and lastly a splendid, thousand dollar Gagliano.

Of course, his interest was increasingly stimulated as he played on his beautiful instruments; and so throughout his life he remained progressive.

Some day the student's own judgment will advise him to discontinue lessons-but on no account should he

"The Etude" Sesqui-Centennial Souvenir. We knew that this was something for which the American music public had In the little Sesquis-consumma more approaching in small degree this gallery of four hundred and thirty-two portraits of long peen conting. No concerns even of the property of the great expenditure of time, effort and money required to produce this souvenir. As many have written, it fills an important historical need. Your attention is especially called to the full-page announcement on page 712 of this issue.

A Thousand Thanks to All Etude Readers

We desire to express our most sincere thanks to our friends for the great outburst of cultusiasm which has greeted

ure responsible for the growth of America lungs first. The room in the lungs is also nose; one can, of course, breathe either that they have given little thought to increased by the outward expansion of the through the nose or the mouth; but the the desirability of beautiful speech.

the abnormal tensions which have thus been acquired are ruinous to all attempts the shoulders relaxed. With the last inthe shoulders relaxed. With the last inthe shoulders relaxed. With the last into produce good tones. In a great many one sugments retaxed, with the last m-cases, it is alsolately futile to try to take of breath, the muscles covering the beautiful instrument, a vocal Stradivarius, opment, has been threated by uninterest opening as assumed with the second of the abdomen are slightly Now it remains with you to get a technic ing. unskilled instruction. Why not the tions lave been remainded to the state of the abdomen are slightly Now it remains with you to get a technic ing. unskilled instruction. Why not the tions lave been remainded. tions have been removed. Vocal teachers drawn in, initisance, and voic students would be atic costal breathing. The best way to a Kreisler would color the violin tone, where music is concerned. I firmly believe saved a great deal of time and money, if know whether you are breathing correctly. The imagination plays a very strong part the younger generation would no longer be the latter would go to a good master of is to put your fingers below the breast in this. The singer who attempts to sing "jazz-feieds," but patrons of the concert the subject and develop proper habits of bone and try to detect a slight outward without imagination may as well not sing halls and opera houses. speech before applying to the singing movement of the upper abdomen with the at all. In fact, one of the first things the teacher. More than this, the pupil must intake of the breath. The lest way to student should do, should be to develop teacher for her child with less thought and begin to watch his speech with the most. begin to watch his speech with the must continue to the breath. The lest way to student should do, should be to develop care than she gives ordinarily to employ meticulous care. It should not be must form the habit to the must form the mus legin to watch his speech with the most control these muscles and to exercise them the mingination. He must form the habit menticulous care. I should not become a trifical: but he should try to enrich his control the should try to enrich his exercise them the should try to enrich his exercise them to the should try to enrich his form and poerry and drama. He must of any sort, this same tarees will demand sense that the should try to enrich his control that the should try to enrich his form and poerry and traman. He must of the should try to enrich his same tarees will demand a sense that the should try to enrich his same tarees will demand the should be shou

come to the singer. All you cal exercises are member we breather from down, up; but this does not mean raising the shoulders. voice in speaking. The scriptural injunction, 'As a man thinketh, so is he,' might asks to whom should be go for models of a beautiful speech. Even the American stage is largely colloquial, having dialectical forms which are preserved; and aland Hampden fines models of beautiful English prenunciation and enunciation, the punil will usually do better to follow the models provided by the best clergymen; that is, men of broad education and real world experience; men of taste and of character and learning. Go to the best churches and find your models there. A pupil will also be helped by reading such books as 'Technic of Speech.' by Dora Duty Jones, and 'Diction for Singers and Composers,' by Henry Gaines

ing of going to a teacher.

"I Am the Tone" 66W E HAVE now come to a general realization of the fact that the student must feel that the voice is the I frequently tell my pupils to say to themselves, 'I am the tone, not the

'You see, the pupil who really wants to

of study of this kind, before ever think-

After one has accomplished the relaxation of the jaw, tongue, palate, and facial naiscles, and has achieved a fine bodily position, the student should next take up the matter of breathing. You will find that many teachers go so far as to advertise that they have their pupils breathe naturally. To me this has always seemed to be on a parallel with the art teacher who might advertise that 'pupils paint

naturally." "In my experience, breathing must be taught. When a child is born, it breathes naturally, but very soon thereafter it be gins to do the things it sees others do and uses wrong muscles. When it arrives at the age when it desires to begin the study of singing, it is very likely to have ac quired a number of habits of breathing which are very objectionable. However, there should not be a great 'to do' about breathing. It is very simple. Before taking a breath, the diaphragm (that is, the heavy muscle forming a kind of domelike floor upon which the lungs rest) is in a convex position upward. As the hreath

nonmorned measures who have comes in, the diaphragm fattens out, in leation of the tone truncation with the learn of involved in the energy-ficie and in-blad way creating a larger space below soul and the spirit. In treating while tense life which has been in a large meas- and making it possible to fill the lower singing, it is best to breathe through the urre-responsible for the growth of American. In grade other increased by the outward expansion of the through the noise or use anomaly the noise of the noise. The pupil should have the thought preference should be given to the noise. MANY a little genius has been spoiled to although the reference should be given to the noise. MANY a little genius has been spoiled to although the rapid singing the mouth may by improper training in the beginning.

upper abdomen. The movement should be feel carried away by the wondrous beauty plicant through a veritable litted carried when peating. Altower will be no topographical results that experienced when peating. Altower there will be no topographical results that experienced when peating. Altower the word of a rose or a magnificent sumset. Before regarding his former activities and present strictions in speech; that is, there will be no South, East, West or North. No and slowly. An exercise of this kind, practical discussions present the summer of the south of the summer of no south, East, West or North. No an-teestral dialects persisting, but a beautiful will be exercise of this sind, prac-toper of the promociation of English which will be one of the greatest attributes that can expand the lungs very noticeably. Re- let us assume that you are ready to sing. To the house and her fee is low

Vocalization

and in tune. The first idea is to produce a beautiful tone; in other words, to perpendicularly. The sensation should be the beginning is the most perfect that the product of the product Caruso, before he passed on, gave me this like a gentle yawn, and a lateral, smiling piano, violin, voice, or any other form of ducing a beautiful tone. Stand well; sup- a mirror. In my studio I have mirrors the best teacher and the best instrument port the breath with the abdominal mus- 'all over the place.' Without them I procurable. cles and the diaphragm; chest high (but should be lost. All my pupils practice The parent is well able nowadays to denot rigid), and focus the tone in the regularly before the mirror. Feel a slight upper teeth and hard palate, practically lifting of the muscles of the cheek as run supplementary musical sections every into the face. Caruso represented this though just about to smile. Do not raise Sunday, in some cases bi-week it musical the bridge of his nose. He used to say smile be genuine, not strained. Look as and publish lists of the legitin to schools he breathed with his back and felt the sup-port of the breath in the back. While

"Think your beautiful and feel as radiant as you can,

"Think your beautiful tone and then sing consulting the sustructors of the civ. After ent part of the voice; that is, the part (one time known as the coup de glotte sideration; save time and money can do a great deal at mis, pear experiment, our analysis of the many so-called empirical produce it as though you were drawing it, to house peddling their knowledge. A good experiments that the ear with its innate pulling it but never throwing it. The tracher is always himself an excellent beamy so that he may hout in the inhinds an angone, the coales that so many voice knowledge, and their highly strong tear a tone so clear, so pure, so rich in teachers talk about is a means of stimu- ous systems do not prove capable where

lita Galli-Curci and Tito Schipa.

Mr. Saenger's excellent article is merely an example of the exceptionally high standard set by "The Etude" for the coming year in all departments. We shall shortly have the honor of presenting an important series of vocal articles by the great voice master Franz Proschowsky, vocal advisor of Mme. Ame-

less or misinformed ancestors who have comes in, the diaphragm flattens out, in ization of the tone through the mind, the

"Now Sing"

the bottom of the mouth, as though how they would investigate

standing in this position, the pupil should it. The ideal attack of a tone is that which be doubt, seek the advice of an authority. sound the vowel 'ah' in the most conveni- starts without any explosion in the throat Here are a few points worth of comwhere the least effort is required. This, and actually cultivated by mistaken singat first, is an experiment; but it is only ers). Now think your beautiful tone and best teachers do not travel from house rise of beauty and loveliness of tone ideal tone is one which seems to come musician. It is true, some of our greatest quality begins to mold the tone into shape, from howhere. As the violinist draws the concert artists make very poor teachers, qualify begins to modd the tone into shape. From nowners, as the volunits draws the concert actists make very poor teachers. A pupil should calitivate this sense of tone with bow, ou should draw your tone because it is not to their liking to impart beauty so that he may hold in the 'mind's in singing. The focus that so many voice knowledge, and their highly arrung nertyvibrations, so warm, so luscious and so ulating the imagination to feel that the extreme patience is required; but this vibrations, so warm, so inscious and so resounds lack of the upper teeth and scheme of things does not work the other resonant, that it is its above the acceptance back of the hard palate. The French have way. A poor performer is never a good at to realize this mental picture.

a way of saying this, to sing 'En manque'.

"Singing is largely a matter of the ideal-that is, 'in the face.'"

that is, 'in the face.''

Engaging a New Music Teacher

By Julius Koehl

"This is, properly speaking, diaphragm- color your vocal tone just as a Paganini, or ple would grow up critical in their taste.

ho comes teacher of Mrs. Jones' dangiter acquires a new student. If that mother and father a new student. If that mother and father the hotten for the hotten of th tion, 'As a man thinkent, so is he,' might be paraphrased to read, 'As a man speak."

"AFTER having secured control of it were so much jelly (this on the vowel reputation! If the mother were purchased, the horizontal than the breath, the next matter is vouch. The student naturally the breath, the next matter is vouch."

The student naturally the mother were purchased that the breath, the next matter is vouch. The student naturally the breath, the next matter is vouch. calization. This does not mean merely tion usually touches the lower teeth. Now about comparing qualities and values! But singing up and down the scale, precisely open your throat. There are two ways a teacher of music? Oh, anyon will do, at

feet the instrument with which we sing, an up-and-down sensation of the throat, stage in the study of nussic, whether it be message, regarding his method of pro- position of the mouth. Now stand before musical expression. The child should have

lifting of the muscles of the cheek as run supplementary musical sections every by placing his hand in a cup-position over the muscles of the forehead. Let the magazines warn against the quark teacher. "Think your beautiful tone and then sing consulting these sources, should there still

merely theoretically, how to impart knowledge to others. Different teachers may go about it in slightly different ways. The question is, are the proper results attained?

The Faithful Pupil

By Florence Belle Soulé

He loves his work. He pays attention and tries to learn as rapidly as possible He prepares his lesson to the best of his ability. He arranges his affairs so that he can leave home a little earlier than necessary to allow for delays, and so arrive for his lesson promptly. He

well mannered and tidy in appearance He appreciates the interest and help that his instructor gives him. He is one of the greatest compensations that the hard and often disappointing life of the teacher

Fascinating Journeys in Music Land

By the Well-Known American Composer-Teacher

CLAYTON IOHNS

Professor of Pianoforte Playing at the New England Conservatory of Music

With the Mendelssohns

URING the last two or three months of my Berlin years I got to know a number of the members of the Mendelssohn family, who had charming places at Charlottenburg, a part of Berlin where we used to play tennis. One branch of the family had a splendid place on the Rhine, nearly opposite Coblence, where stayed a number of times, subsequently. The Rhine flowed by and the vineyards rose up as a background. Felix Mendelssohn spent much time there writing his oratorio St. Paul in the old garden house where my host, of later years, painted a portrait of me which he gave me, and which I still have. There will be further references to the Mendelssohn place in

As all things come to an end, my two years of Berlin life ended, too. In 1884, I returned to Boston to take up my musiall night. The inner courts were brillionee there. Having already known a liantly lighted, tableaux were arranged, lands alayed and of course there. ral career, establishing a permanent resayself "in the swim." On April 25th, 1885. I made my first bow in public, be- Tun," students danced, some of them ot of songs as a result of my study in the next day, or later. As good luck Berlin. Charles R. Adams was the singer who had been one of the leading tenors which I was a guest had been summoned of the Vienna Opera House. Having to a funeral, so he offered me his costume, begun, I continued to give a recital nearly "a suit of mail," which I wore with great very year for more than twenty years, success. or the sake of introducing my new songs. a temperamental nervossuess. Nevertheless, I played from time to time in chamber concerts. Mrs. Gardner invited with Mendelssohn to his place on the Rhine all young, so we didn't mind whether we me and Charles M. Loeffer to play the where I stayed for a week or more; and whole range of piano and violin sonatas, when some of the Heidelberg students in her music room, before about twenty- whom I had got to know came for a day five people each time—Bach, Mozart, or two, we made merry all over again, bend (An Foots mgan), when one world Bethoven, Schumann and Brahms. The While I was there we spent a day going was not ashamed to mention a German series lasted through four years. I like up the Moselle Joins the word, to recall the names of the singers who Rhine near Coblence. About twenty miles wed to sing my songs: Lena Little, Julie above the junction of the two rivers is Wyman, Marie Brema, Eliot Hubbard, Schloss Eltz a wonderful old place, be-May Heinrich and others.

At Bayreuth

don. I joined Mendelssohn and we went to figtree." Bayreuth, when "Parsifal" and "Tristan and Isolde" were given. The perform-ances were splendid. Liszt became very ill, and used incre, airs, carener, orienting ner unicuty of resince, caking first a mue careless days when life was constantly whole of Isolde's Death Series. As the homage, placed a laurel wreath on Lisar's trip through Normandy. The churches on the move. The winters were full of the constant of the architecture of the constant of the grave, which made a great impression and the architecture of other buildings interest. The summers were spent in Talliand for a bound of the control of the buildings interest. The summers were spent in Talliand for a bound of the control of the buildings interest. upon the other mourners.

After Bayreuth, we went to Heidelberg festivities. Months before, two thousand and saids. At dejourer we had the best. The rest of the day was spent in varied as possible, continue had been desired and mode. costumes had been designed and made, omelette ever made, and chicken broiled pleasures, provided by our host and hostess. costumes had been designed and made, one representing the different periods of the by Madame Poulard, who was beautiful Green Hill was one of the volveliest places five hundred years of the university, and adored by everybody who came to have been described by the first installment of his decorations for the music room, splendid trees, beautiful flows.

An Artist's Toasting

OHN SARGENT, at the time of the first installment of his decorations for the music room, splendid trees, beautiful flows. course of which, "joy was unconfined" by various artists and presented by them

Garden, with a hazy atmospheric view was opened by a formal supper of one
to Mme. Poulard. We saw the tide come over Boston from the hill. People came hundred and fifty persons of both sexes. more dinners, with speeches, and speeches in, a great sight! Standing on the ram- and went. and more speeches, and champagne, and parts, watching the tide come in, a native Mrs. Gardner was never at a loss to enter- McKim, Mead and White were there. champagne and more champagne. Old, woman near us said: "Ah, Monsieur, vous tain herself and her friends. Russell Sargent was toasted. He hated being champagne and more champagne. Uld, woman near us satur. An, alonsteut, rous tam nersest and near the saturation of the middle-aged, and young students came power courir assistic que vous voules. Is affiliated in the desired to the saturation of t town was filled; the students, wearing Now, skipping over the next few years, She had no beauty of face, but a wonderful slowly rising, and grasping at the table, their multicolored caps belonging to the the events of which will be published later and illuminating personality, which drew he began: "I want—I want—Mr.—Mr.

shot out of the towers, and where the remained. when fockers and where the remained. What Gericke did, we ail shift out of the towers, and where the remained. What Gericke did, we ail bridge over the Neckar, down below, know. "The proof of the pudding is booked like a blaring Niagara Falls. The the eating thereof." His pudding was a same illumination took place on the last good, and we all enjoyed it for many years.

Aphorp. (Mr. Aphorp was the same illumination took place on the last good, and we all enjoyed it for many years. evening of the celebration, when two thousand students, in costume, made merry no end of food and drink. On the "Great Boston audience, bringing out a challenging each other, planning for duels

Life on the Rhine

people each time-Bach, Mozart, or two, we made merry all over again. longing to the Counts Eltz who have lived there since the tenth century. As we were only tourists, we could not pay our THE NEXT time I went to Europe was respects to the family, but we saw the in 1886, when, after a while in Lon-old Count sitting under his "vine and

Another Journey

Going west we went to Mont Michel, to celebrate the Five Hundredth Anni- climbing up to the top of it. On the

which he belonged, so I was taken into Reminiscences to Wilhelm Gericke, may power or getting the best out of each person the student life which, apart from the dinners, consisted in drinking beer and singGericke was the father of the Boston ministion about anything she wanted to do. Symphony Orchestra, the post of which Sympnony Urenestra, the post of which where she bodd Music Hall, she was After the various dinners, in spite of he held longer than any other conductor, ago, in the old Music Hall, she was having had more food and drink than was. His name is still one to conjure with. carried up in a hammock by her servants good for them, everybody repaired to the Last autumn he passed his eightieth birth- to the balcony, where she appeared at every corps, where most of the rest of the night day and soon after that he died. When spent in the above mentioned genial he came to Boston, he was forty. Coming way. There were some more picturesque from Vienna, where he had been one of moments during the fortnight; for in- the conductors of the Opera, Mr. Higstance, when the Castle was illuminated, ginson spoke of him as an "Ehrenmann," when rockets and Roman candles were (man of honor), which he was, and always What Gericke did, we all

The Tayern Club

WHEN HE came, in 1884, from Vienna, came from Berlin, after my two years of study there, we both immediately became members of the Tavern Club, where we lived in daily intercourse. As Gericke spoke but little English, and I having had two years of German training under Frau vited to meet the honored guest. Mrs. Dr. Hempel, we spoke only German, which Gardner and Gericke were always there, was a strong bond. Every Saturday night, besides members of the "younger set" all music lovers, members of the Club, came back after the concert to supper, Mr. and Mrs. Apthorp were rare enterfrom the old Music Hall, in Hamilton tainers, giving hospitality in its best sense. Place. Mr. Higginson was always there. Later in the evening, beer and cigars lent all young, so we didn't mind whether we of beer in one hand, and beer mugs hangwent to bed early or not. We had many ing on each finger of her other hand. As genial evenings. Special evenings were "Blue Laws" still obtained, dancing was celebrated at Christmas, and at "Narrena- not allowed until after midnight, but after bend" (All Fool's night), when the world was not ashamed to mention a German Mr. and Mrs. Dixey didn't entertain in

GERICKE was the moving musical spirit on all these occasions. No matter how tired he might be after rehearsals he was always ready to take part in any "spree." On one of the "Narrenabends," was a "Dime Museum," when Gericke, decolette, with his black beard, was exhibited as "Madame Pastrana, The Bearded Lady, commonly called Herr IN 1888, with Eliot Hubbard, I sailed (hair) Gericke!" Those were young and I N 1888, with Eulot Hubbard, I sailed (hair) Gericke: I nose were young and more and more inspired, she sang the directly to France, taking first a little careless days when life was constantly more and more inspired, she sang the

After the musical season was ended Mrs. Gardner, every year, asked Gericke and me collebrate the Five Hundredth Anniversary of the University. My Mendelsshoulders of the "Marquis de Tambersohn friend, being a student at Heidellaine," a picturesque imaginary nobleman, at "Green Hill," in Brookline. After
me imitated a "Can-Can" that is as nearly which opened the ceremonies, during the of the inn were hung with pictures painted ers, Japanese irises and a Chinese Water the Boston Public Library, the Library

different corps, some of them leading bull- on in The Etues, let me add a sketch or about her all sorts and conditions of men dogs "enleash" and, most of them, proudly two about people, musical, artistic and and women. She was interested in everyuspaying mer scars, any finence made social, tining made was nappening and in every-me a temporary member of the corps to Having made many references in my body who came there. She had the which he belonged, so I was taken into Reminiscences to Wilhelm Gericke, many own came treat. She had the which he belonged, so I was taken into Reminiscences to Wilhelm Gericke, many power of getting the best out of each person When she broke her ankle, many years obstacles were to her an inspiration. Her own charm, with her beautiful surroundings, formed an unforgettable atmosphere of music, flowers and art.

Apthorp, the Critic

For many years, their Sunday evenings were unique. Many times during the winter they gave little dinners of six or eight people, usually having some "high light" guest, like Paderewski, Melba, Sara Bernhardt, Coquelin, Salvini and others. After dinner, special friends were inwith youth and beauty as a decoration. a Bohemian air to the occasions. Mrs. Apthorp appeared, carrying a large pitcher

a large way, but gave charming dinners of ten or a dozen, frequently. Mr. Dixey being a lover of music and Mrs. Dixey being a lover of all things beautiful, they entertained artists, musicians and the "beau monde." Let me recall one when Lilli Lehmann was the chief guest. Her sister Marie and Van Dyke were there, also the Gerickes and others. After dinner Gericke, seating himself at the piano, played bits of Wagner, whereupon Lehmann began to sing Tristan und Isolde, and becoming Dance," from Hänsel und Gretel. Hilarity then knew no bounds; even staid matrons

Henschel, Shakespeare, Korbay and others. graph of the Queen. Sargent had a keen interest in music. Miss White was a wonderful talker, in Hands," also he liked to play chess. As Navarro, "I am sure Miss White never time went on, he mingled more in the married because she had never given any "great world," but music continued to be man the chance to propose." The next his "second love," up to the last. I am day, Mrs. de Navarro and I were walk-

by recalling an incident which he told me to do his duty." The next day I returned connected with the Bosion Public Library to London, so I never had a chance to and its committee. In the beginnings of propose. the library, Whistler was asked, by the committee, to decorate the north wall of commutes, to decorate the north want of Bates Hall. When the committee vaile, that they would be very glad indeed to staying with the de Navarros. The have a crinius work by Mr. Whistler, Downger Counters of Strathmere and the ecoming out of a sort of cestasy.

Again to determine the compared to special to the special to thin, he seemed, we are told, to form the provenent. Also he learns the revealing the compared to the special to the s Whistler retorted: 'I thank you, gentlemen, but it would be impossible to change
a place near Court Farm. Lady Maud bethe harshness of human contact and the
his muscles to respond to men, but it would be impossible to claude a place hear count rain. Land standard the traditions of a lifetime. If anybody ing a good amateur violinist, we made a fatigue of practical affairs. It is the symphotomy of the properties of the standard practical affairs. It is the symphotomy of the standard practical affairs. It is the symphotomy of the standard practical affairs. It is the symphotomy of the standard practical affairs. It is the symphotomy of the standard practical affairs. It is the symphotomy of the standard practical affairs. It is the symphotomy of the standard practical affairs. It is the symphotomy of the standard practical affairs. It is the symphotomy of the standard practical affairs. It is the symphotomy of the standard practical affairs. It is the symphotomy of the standard practical affairs. It is the symphotomy of the standard practical affairs. It is the symphotomy of the standard practical affairs. It is the symphotomy of the standard practical affairs. It is the symphotomy of the standard practical affairs. It is the symphotomy of the standard practical affairs. It is the symphotomy of the standard practical affairs. It is the symphotomy of the standard practical affairs. It is the symphotomy of the standard practical affairs. It is the symphotomy of the standard practical affairs affai remains undeco-acid, let him be referred Brahms' Sonatas and other things. Both a horror of scattered energies, and con-appreciation, he is shown to the above incident."

Enter the Prima Donna

All society was there. One room, lead-ing out of the music room, was unfinished, Dowager Countess of Stratimore is the ing out of the music room, was unmission. Downey of the Earl of Strathmore, but had been converted into a palm garmore of the Earl of Strathmore, and inspired his wit. But there is no reastudied and pupils should be asked to look oden, temporarily. A. R. the brother of and the grandmother of the Duchess of den, temporarily. A. R. the brother of and the grandmother of the Duchess of son to suppose that this avarice, even if it up all words and signs which like your one of the pupils o Out flat section 1. A. R. the brother of and the grandmother to the numbers of the numbers of the section of the numbers of th Passing in the throng, I overheard her Passing in new timing. O'verloams arms of the Coost and the Coost of Devenburg and th nineteen and radiantly beautiful. After have been to Clovelly. My friend, elled as Voltaire, whom he resembled in Furthermore, when he is occupied with her successes on the stage, she lett it, and them have occurred to private life, living for some Mr. Henry White, who was ambassador appearance, but without having his mis-finding out something for himself the pupil

Mary Anderson

ARY ANDERSON (Mrs. de Navar- Having presented my letter, immediately IVI ro) was not only the most beautiful afterwards a servant brought a note, woman on the stage, but was of the most saying that "Mrs Hamlyn would expect beautiful spirit, kind and thoughtful to Mr. Johns, with three other friends, to everybody, devoted to her husband, chil- lunch." everybody, devoted to her husband, enti-muen.

As neither Mr. White nor ! had mendren and friends. She forsook the stage, As neither Mr. White nor ! had menwithout a pang, because she chose the ticand the fact that I was traveling with The low, musical rustle of the pupil write out the definition in
without a pang, because she chose the ticand the fact that I was traveling with The low, musical rustle of the pupil write out the definition in
shown words when he has "looked it up" better part. Her marriage was an another the servant, in some way or writer must take his place somewhere be-During the World War, she played a pitable. The servant, in some way or writer more man us piace somewhere be"Scotton Clark is a rame we complete number of times, at the Stratford Theatre, other, had noticed that I was with three tween the peet and the musician, and must with in the musical world. He had a number of times, at the Stratford Theatre, other, had noticed that a way with the strategy of in London, in Manchester, in fact all over other literals at the limit of the long through the sum all accepted the invitation with alacrity.

England and Scotland, realizing the sum all accepted the invitation with alacrity.

Literal of the long through the literal lit

You will read more about the de Navar- splendid house and place, with a marvel-

-Mead-Mr.-Mr.-White-Mr. Mead," res (Mary Anderson) in another number leus view of the sea from the chiffs. Making the Most of the First View that he sat down. As we walked ad Tue From "Court Even" that he sat down. As we walked an Tue From "Court Even" that he sat down. With that, he sat down. As we walked of The Errone, "Court Farm," their place After lumcheen we walked and drove with the sat down. As we walked of The Errone, "Court Farm," their place After lumcheen we walked and drove the satisfaction of the s It and on, from time to time, I direct Mande Valerie Whife. During asked us to come used the next day, with him and his mether and sign with him and his mether and sign which we fill the state of the sprained her and ke, o'clock, which we fill the state of the stat with him and his mother and sixer, who causing her to be laid up for some time.

Cracket Week," she sprained ber andde, o'clock, which we dod. In enect usy, we with him and his mother and sixer, who causing her to be laid up for some time.

Spent the moning exploring the 'Hobby which was at all. The Street A flow diswhich was a street and the aven in these, near Sargent's house. Miss White was a delightful person and Drive" and other places, but before doknowing just how the new pupil is going
the new pupil is going
the late Vic. ing so, a note from Mrs. Hamlyn came, knowing just how the new pupil is going
the new pupil is going
the late Vic. ing so, a note from Mrs. Hamlyn came, knowing just how the new pupil is going
the new pupil is going
the late Vic. ing so, a note from Mrs. Hamlyn came, knowing just how the new pupil is going
the which was at JI Tite Street. After dinmost atmaining, belonging to the late Victurn wall went to the theatre or operatorian period of music. Her songs had
after the performance, the ladies went a
great source, sung by Marie Breinin,
home while Sargent and I went off for a Phaslett Greene and everylody else. On English hospitally can't be equalled "when so that one cannot expectally preserve
that such includes. On English hospitally can't be equalled "when so that one cannot expectally preserve
the such as a superior of the soloist, theory facilities the superior of the soloist of the superior of the soloist of the superior of the soloist. atomic writtle sargent and I went off for a Plankett Greene and everylody else. On English hospitality can't be equalled "when so that one cannot especially preservle bit of supper. That was the time when account of her lame ankle, she remained the time, place and the liked ones come technic for the soloist, theory for the time, place and the liked ones come technic for the soloist, theory for the time, place and the liked ones come technic for the soloist, theory for the time, place and the liked ones come technic for the soloist, theory for the time, place and the liked ones come technic for the soloist, theory for the time, place and the liked ones come technic for the soloist, theory for the time, place and the liked ones come technic for the soloist, theory for the time, place and the liked ones come technic for the soloist, theory for the time, place and the liked ones come technic for the soloist, theory for the time, place and the liked ones come technic for the soloist, theory for the time, place and the liked ones come technic for the soloist, theory for the time, place and the liked ones come technic for the soloist, theory for the time, place and the liked ones come technic for the soloist, theory for the time, place and the liked ones come technic for the soloist, theory for the time, place and the liked ones come technic for the soloist, theory for the time, place and the liked ones come technic for the soloist, theory for the time, place and the liked ones come technic for the soloist, theory for the time, place and the liked ones come technic for the soloist, theory for the time, place and the liked ones come technic for the come and the liked ones come technic for the soloist. on was at mis nest.

Once, while we were having a "sup" to her room after dinner. Her spirits we adored her, her pace and a "sup" to her room after dinner. Her spirits we adored her, her pace and construction of the pac at a man siting at a nearby table; I asked ing a great mimic, by ng in bed, she imis one of the celebrated places in England, only, he is given the kind of training if he thought the man would be a good intact Queen Victoria. Putting a soap Let me add that our plasaure was largely that will be most helpful to him in what-prophet. Stargent said he have he had in the near that the contraction of the celebrate was largely that will be most helpful to him in what-prophet. Stargent said he have have he did hear the head that our plasaure was largely that will be most helpful to him in what-Sargent said he thought he dish on her head, looking Fke a crown, due to the fact that we were so well in- ever line of work he may later undertake.

A that time he had been over in and business a way for the contraction of the contraction o might. At that time he had been over in and hanging a towel from the soop dish, troduced by Mr. White who has shown He is led to an appreciation of what is fine Ansierdam, looking for Jewish types, so imitating a widow's weed; she stuck her his friendship to me more than once. his mind was full of them. In those days, forefinger in her cheek and gazed at the he led a quiet life, seeing a few intimate picture of the Prince Consort, making a friends, most of them musically inclined, perfect likeness of the well-known photo-

liked playing what is called "Four a good sense. Once I said to Mrs. de nis second love, up to the tast. I am any the proud to have known him intimately for ing under Miss White's window; Miss proud to have known him intimately for white called down and said, "Tell Mr. White called down and said, "Tell Mr. May I close my "pen picture" of him, Johns, that 'England expects every man

The Strathmores

Brahms' Sonatas and other things. Both a horror of scattered energies, and con-of the ladies were charming. Mrs. de centrates on the main issue, the unum answer each other, and he experiment to make them into Navarro had often told me of her visits necessarium. at Glamis Castle, belonging to the Earl

The Devonshire Coast

cluding the celebrated "Hobby Drive."

EMMA EAMES was a woman of un- of Strathmore.

Everybody has heard of Glamis Castle handles briskly the men with whom he to have talent, the pupil can be handles briskly the men with whom he to have talent, the pupil can be handles briskly the men with whom he to have talent, the pupil can be handles briskly the men with whom he to have talent, the pupil can be handles briskly the men with whom he to have talent, the pupil can be handles briskly the men with whom he to have talent, the pupil can be handles briskly the men with whom he to have talent, the pupil can be handles briskly the men with whom he to have talent, the pupil can be handles briskly the men with whom he to have talent, the pupil can be handles briskly the men with whom he to have talent, the pupil can be handles briskly the men with whom he to have talent, the pupil can be handles briskly the men with whom he to have talent, the pupil can be handles briskly the men with whom he to have talent, the pupil can be handles briskly the men with whom he to have talent, the pupil can be handles briskly the men with whom he to have talent, the pupil can be handles briskly the men with whom he to have talent, the pupil can be handles briskly the men with whom he to have talent, the pupil can be handles briskly the men with whom he to have talent, the pupil can be handles briskly the men with whom he to have talent, the pupil can be handles briskly the men with the handle usual beauty with a beautiful voice.

She became a star, shining over two continents where she triumphed in Paris, Lonbid on, New York, Boston and in all the

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to see him there, he would wave him away the Countess in "The Marriage of Figaro." I was interested to see the Countess of without speaking to him or even looking l first met and heard her at a musical Strathmore in her simple surroundings at at him! party, given by Mr. and Mrs. W. S., of Broadway, where she seemed to be one of "Here is another important detail—he Boston, who were giving a "house warm- the most calm and serene persons imagi- was a miser; his was a solid, middle-class oston, who were giving a house wathin the great of the shadow east by the avarice, which growing on his stock of All society was there. One room, lead"monster" during her married life. The greatness and genius stands out in high

The Personality of Rameau

By Victor Wynn

scribes him thus:

Her marriage was ideal, anyone else, this all sounded most hos- the leaves is song-like. . . The song-England and Scotland, realizing the sum all accepted use heavest for the common of 48,000 (\$240,000) for the Common Mrs. Hamlyn sent for carriage to bring liar one, and as perfect in its kind as that ment which was and remains to

IF ONLY there might be found a way of

of any part of his work, though it is necessary insofar as it enables him to play easily the simple pieces that ro into first-

Having supplied him with fundamental THOUGH he was one of the foremost facts about the use of his ands, every musicians of France, comparatively little ounce of the teacher's energy is put into is known of Jean Philippe Rameau (1683-training him to think. He is sought not to 1764), a somewhat lonely, unlovely Belput his finger upon a key to he is sure gian who was not only a great composer that it is the right finger on but was also one of the first to systema-tize the study of harmony. In "The Spirit rest has a definite value and must be heard of French Music," Pierre Lasserre de- at exactly the right point as

Then he learns to listen hunt out "He went unending, solitary walks, breaks in the legato and undeled-for acstriding along the paths in the public gar-dens apart, and if any one forced him to his hand to determine the cause and tries

Also he learns the meaning every mark esting.

"Business does not frighten him, and he handles briskly the men with whom he

The Dictionary Habit

By Helen Ollphant Bates

A good music dictionary should be "He was a very tall man, and extremely remembered than those which are given thin, 'which made him look,' says Cha- by the teacher, because in the former

her successes on use or retired to private life, living for some Mr. Henry White, who was amiassagor appearance, out wonout naving ms married to private life, living for some Mr. Henry White, who was amiassagor appearance, out wonout naving ms msretired to private life, living for some Mr. Henry White, who was amiassagor appearance, out wonout naving ms msretired to private life, living for some Mr. Henry White, who was amiassagor appearance, out wonout naving ms msfinding out something for himself the papearance for the papearance of the papearance of the papearance out wonout naving ms msfinding out something for himself the papearance out wonout naving ms msfinding out something for himself the papearance out wonout naving ms msfinding out something for himself the papearance out wonout naving ms msfinding out something for himself the papearance out wonout naving ms
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finding out something for himself the papearance out something for himself the papearance out of the papearance uninteresting foreign words.

But the greatest benefit to be derived He who praises stands equal to the thing from making pupils find things out for themselves is that it teaches them how to study and how to think independently "A good song is as if the poet had have the pupil write out the definition in further this purpose it is a good plan to

> -JAMES RUSSELL LOWELL. Guernsey Press. modern minds as heroic,"-"Jubal" in the

THE ETUDE Practical Lessons in Hand Culture

By the Noted Liszt Pupil and Exponent

CARL V. LACHMUND

With Original Exercises for Self-Study, Covering Two Years

the hand must be developed; and scient piece to bring the next time. Rather in- sit far back on the chair; tists tell us that there are over two hundred guant, she told a fellow pupil that she sit well forward; this gives

once he played at our own apartment, son he said that the lesson I gave you last the feet near the pedals, such marvelous force, ease, and authority! bear in mind that the lesson I gave you last It seemed superhuman for a man of his week is the most valuable one you will

4. Sit upright, as when age, for he had passed, by several years, have from me-provided you are keen to riding horseback, and hold age, for he had passed, by several years, the proverbial "three-score-and-ten." But follow up the various viewpoints I exhe explained: "When I will, I can play- plained to you."' . . . explained: When I win, can page provide I cannot." As to his teaching, "o, I have not yet done any teaching," of light. This causes a harsh pyressed his axiom in the words: "I said my demure visitor in answer to the touch; while sitting too suppressed his axiom in the words." lisposed to turn away from Methods question. Pedagogics. My small amount of agogism is in the main confined to

ed in appearance. "Assurance and ment for the purpose."

"I have brought a Sonata," she parried; it will show best what I can do."

The Slow Movement Tells 66 NO, PLEASE play the slow part

was unsteady, her touch-dry and hard- the exercises given in this course.

many dollars to you

HE GENERAL BELIEF that him that he accepted her, without sending fingers will respond with technic is merely a matter of the her first to one of his Vorbereiters (pre- greater precision, and will technic is merely a maner of one for this dome of the properties. The greater precision, and will hand, is far from the real facts, paratrary assistants). At the appointed acquire strength in shorter hard to technic is Mind's laston be simply gave her view points on time. This does not deny that the muceles of piano playing, and finally he told her what 3. The Position: Do not dred of these. But, here again, it is the had placed the substantial fee on the piano, freedom to the arms, and as customary, but he had not even asked relieves the spine, hence During my three years' study in Weimar, her to play; he had merely talked to her, you will not tire so quickly, often did I hear Lisat play, and more than once the play of the did I hear Lisat play, and more than once he played at our own apartment; son he said to her: "My dear young lady, pedals more easily. Keep

The Young Teacher's Pet

letter killeth, but the spirit giveth pet notions they regard as oracular, and hand: Stretch the fingers out straight;

This, though, did not mean that this hampers their progress into breader

This, though, did not mean that this hampers their progress into breader

and and: Stretch the fingers out straight;

alert addiscretce to instructions, will provide many and raw draw the finger tips, slowly, down to draw the finger tips, slowly, down the same attrial for two years' progressive until well curved; now place them on the wrote that she wished to take a course to keys. Do not permit the knuckles to protrude, on the control of vacillatory popils," the old subject of vacillatory popils, the old subject o my studio opened and in its frame felt tempted to write her that a vacuum should be well rounded, yet appear tablea young lady, demure, yet self- cleaner might be the appropriate imple- like. Do not hold the thumb so low that

lessons. I did not bring a letter of is never intended to be sarcastic; and you are it will either get better, or it will deterior aroundation but." will understand the point more quickly than rate. It will get better only if you do this Dut is agreeable," I interrupted, "for through lengthy explanations Lisst several tin we you have brought your music. Lisst taught much by metaphor; Leschetizky to come. over pressure, even a much specific production; once told a young lady that she played 7. Never permit any joint to kink in without stumbling, will tax even a much

Having arranged a lesson hour for the "May I play the rapid movement? I think morning following, Miss Demure departed, a suring me that she, too, had already gained some valuable "viewpoints."

The Lesson on Hand Culture

O. PLEASE play me slow part first. That may reveal better what M ISS DEMURE appeared, promptly, 9. One should not strike, but always not do."

M ISS DEMURE appeared, promptly, 9. One should not strike, but always should be was press the finger down. Having played several lines at random asked to impress upon her memory the fol-

ing quanty, and in consequence her playing most tirree) of the exercises at a time, sounded weak, as that of a child; in short, Practice each from three to six times, the had not developed a good voice—for with each hand separately. At the end of portat, even the planist must away though with the a week change to the next key, and contained the properties of the properties of the properties. ried with some discouragement.

"Do not worry as to that," she was as-

plained in a few words; neither is it sui- But unless you can do it with a full, large largely on this wrist consciousness. ficient to 'know;' the studies must be fol, tone, it is useless to practice very rapidly. tohat you study, but how you practice it, play an exercise fast, always begin the ears how to hink. They will soon learn that will bring quick results! Students daily practice by playing it slewly, several to be helpful teachers. need the 'right viewpoint.' Sometimes times, first. Always press very hard! Bear The Eighteen Cardinal Exercises: any dollars to you.

"A story told of Lescheticky emphasizes strength, only from much slore, deep press.

"A story told of Lescheticky emphasizes strength, only from much slore, deep press.

"A story told of Lescheticky emphasizes are mention. Althous sound slore, deep press.

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"A story told of Lescheticky emphasizes are mention. Althous sound slore, deep press."

"A story told of Lescheticky emphasizes."

"A story told of Lescheticky emphasizes one hint, if followed persistently, is worth in mind: Rapidity can come only from asthis, 'An applicant had so well pleased sure practice: Always count aloud, the quintessence of these exercises, which ac- which must be the constant aim of every

5. Many pupils sit too ity. Adjust the stool so

that your arms will be on a

it lies flat; this is a general fault. The ppearance. Assurance and ment for the purpose, avorable attributes for a "I hope I shall not give you any cause thumb should be at an angle of 45 degrees are tavorance actinings for a large transfer to have such thoughts of me," laughingly from the key. Shape your hand position retorted my new papil.

The friend told me of you," she began, "Do not fear; I may sometimes make in this manner several limits at day. Remember, the position will not stay as it is; lessons; I did not brine a letter of it seems installed. Liszt several times a day, and do it for weeks plicity of this exercise. To play it with

and never read testers of introduction; once tong a young many that the ward, nor allow the finger to stiffen out, advanced player, and it will benefit such a always pushed these aside, and leading like a cow. The pupil concluded that she ward, nor allow the finger to stiffen out, advanced player, and it will benefit such a e anways pushed these asine, and leading like a conappropriate to the piano, he would say.

(is your best introduction!' Was he and—perhaps wisely—discontinued her fingers are very weak, one should not press too hard, until they have grown stronger.

8. The Touch. Impress on your mind these very important terms: The Pressure touch; the Weighty touch; the Clinging joggle your hand. Again, please. touch. This tri-unity will develop a large, healthy tone, if persistently observed.

10. If your fingers cannot lift freely (at from various pages, it developed that her lowing simple, but important regulations; a good angle) fold your hands and force defects were of the usual sort; her technic and these hold good for practically all of them back, first with one, then with the other hand. When practicing, lift them was unsteady, her touch dry and hard the carries given in the control of the main. When practicing, it them had no volume, no tonal variety, no sing 1. Do not take more than two (or at well. But if your fingers naturally lift nad no volume, no tonal variety, no sing ing quality, and in consequence her playing most three) of the exercises at a time. easily, do not particularly try to lift them.

were the pariset must zong, incogn with the a week thing to the change each week until you have an I do all this?" she question the week until you have a finder on the key, gone through all of the keys, Professional myellith toward fixed reconstructions. pupils, who can do this twice a day, may you; at the same instant give a lifting Lo not worry as to that," she was as-sured, "six months of painstaking hand-cultured work will effect a great change; it slowly first, two notes to a count (metro-resistance" (weight)—then "relaxation." Ex-20 will broaden your style and give it an nome at about 80), then several times, the wrist up and down several times as you will broaden your style and give it an nome at about 60%, then also the wrist up and down series inlies as you artistic quality. But this cannot be ex- gradually faster, and finally very fast, practice. A rich tone quality depends

12. Always "listen," and criticize the tone Ex.2b the reward is sure to come. It is not gained more strength. Even after you can make you stand to the reward is sure to come. It is not gained more strength. Even after you can make you stand to the property of the property



FRANZ LISZT WITH MR. AND MRS. CARL LACHMUND

togism is in the main confined to the round sequence s real that your arms will seen a level line with the top of the hand.

That Is WELL? I retorted, "for young wachers too readily dote on 6. To obtain correct position of the the limited number, when practiced with the specified of the the limited number, when practiced with more of the specified or the proposition of the the limited number, when practiced with more of the specified or the spe letter killeth, but the spirit giveth pet notions they regard as oracular, and hand. Stretch the fingers out straight; alert adherence to instructions, will provide



Do not be deceived by the apparent simdeep pressure, evenly, and finally rapidly, one, as much as it will a beginner.

Now, play it, please.

No; that is too fast; and you did not play very evenly. Try again. No; you did not count aloud-and you

Now, press-press harder, on every

Such are the remarks I have to make to every pupil at the start.





thumb; keep it extended, and always well and which the student should re-read from over the keys. Watch the legato in passing time to time, to impress them lastingly on

his memory. The next lesson will give the Necessarily this lesson is devoted largely sixteen other studies, and cover the intogeneral directions, and to "viewpoints," structions for all.

Self-test Questions on Mr. Lachmund's Article

1. Where is the scat of Technic? 2. What are the usual defects in a student's playing?

3. How may figurative speech be used in teaching? 4. What is the best bodily position in playing the piano?

What three styles of touch are mon

Little Life Stories of Great Masters Biographies in Catechism Form

By Mary Schmitz

(In Response to a Definite Demand, a Series of These Little Biographies Has Been Republished in Book Form)

Edward MacDowell (1861-1908)

1. Q. Tell something of Edward MacDowell's an-

A. Alexander MacDowell, his grandfather, and Sarah Thompson MacDowell, his grandmother, were both born in Ireland, of Scotch-Irish parents, but came to America early in the last century. His mother Frances M. Knapp, was an American lady of English descent; his father, a

New York business man. 2. Q. Where and when was Edward MacDowell

A. In New York City, December 18, 1861. 3. O. Was MacDowell encouraged by his parents in

his study of music? A. MacDowell's grandparents were Quakers; and when the composer's father showed a fine talent for drawing it was repressed as much as possible. But Edward was encouraged by both father and mother in his talent for drawing and music.

4. Q. Tell something about Edward MacDowell's abil-

ity in poetry and drawing.

A. MacDowell made many attempts at poetry when he was quite young; and in later years his poems were so numerous and melodious that they were collected and published after MacDowell's death. He was very talented in drawing and often decorated his music books with clever sketches. One day in a music class he sketched the portrait of the instructor. He was caught at the work and the teacher carried the sketch to a famous teacher of art who begged MacDowell's mother to let him give the boy three years' instruction without cost to her. But the mother decided for a musical career for

5. Q. Who were MacDowell's first teachers in music? A. Mr. Juan Buitrago, a South American pianist, was his first teacher. Afterwards he studied with the famous Venezuelan pianist, Teresa Carreno, who had gone to New York when she was a little girl.

6. Q. When did MacDowell go to Europe to continue

his musical studies? A. In 1876, when he was fifteen years old, he, accombanied by his mother, went to Paris. He easily passed the examinations and was admitted to the conservatory and became the pupil of Marmontel, in piano, and Savard,

7. Q. Whom did he have as classmate in the Paris Conservatoire?

A. Claude Debussy, the eminent French composer

8. Q. Why did he leave the Paris Conservatoire?
A. In 1878 MacDowell heard Nicholas Rubinstein play the Tschaikowsky "Concerto in B-flat Minor." He was amased at the performance and concluded that if he desired to reach similar results he would have to employ different methods than those in use at the Paris Con

9. Q. Where did he go after leaving Paris? A. After a short time at the Stuttgart Conservatory he went to Frankfort-on-Main.

A. Raff was his teacher in composition and Carl Heymann in piano playing. Heymann was so impressed by MacDowell's greatness as a teacher that, when necessary that he resign, he recommended MacDowell as his successor. But as MacDowell was very young and an alien,

he was denied the position. 11. Q. What conservatory appointed MacDowell head

A. The Darmstadt Conservatory, where he taught forty hours a week. He found it pleasanter to live at Frankfort and rode daily to the smaller city. During the long rides he studied German, French and English liter-

12. Q. When did MacDowell visit Liszt?

A. In 1882 MacDowell visited List and played his first piano concerto for him. Eugene D'Albert played the second primo part. This concerto was dedicated to List in appreciation of Liszt's kindness to MacDowell. 13. Q. How did Liszt show his interest in MacDowell?

A. Liszt insisted on having MacDowell's "First Modern Suite" given at the Allgemeiner deutcher Verein Convention, held at Zürich. MacDowell played it with great success. The following year Liszt again helped him by securing the publication of both the "First Modern Suite" and the "Second Modern Suite," by Breithopf and Härtel

14. Q. When and whom did MacDowell marry? A. In 1884 MacDowell returned to America and mar

ried Miss Marian Nevins, of Waterford, Com. Miss Nevins had been a pupil of MacDowell in Europe. After a month in America MacDowell returned to Europe with 15. Q. When did MacDowell return to America for

a permanent residence?

A. In 1888, after several years of residence in Wiesbaden, where he wrote many of his less known works, he returned to Boston. Here pupils flocked to him in oreat numbers, and his orchestral works were performed by the leading orchestras. He made many appearances in recitals and with the Kneisel Quartette.

16. Q. When did the New York public first realize the genius of our American master?

A. In 1894 MacDowell played his "Second Concerto" for piano with the New York Philharmonic Orchestra, under Anton Seidl. All the critics were unanimous in their praise and found that at last America had a great master whose works were on a par with the great combosers of other lands.

17. O. When did MacDowell accept the position at Columbia University and what did he set himself to do there for the cause of music?

A. Mrs. Elizabeth Mary Ludlow endowed the chair of music at Columbia University with a fund of one hundred and fifty thousand dol'ars. Edward MacDowell was offered the position as Professor of Music. He set himoffered the position as the music scientifically and techni-

10. Q. With whom did MacDowell study at Frankfort? eally, to train teachers who shall be competent to teach thetically, as an element of liberal cultur

18. O. What compositions were written while he was teaching at Columbia University? A. The famous "Norse Sonata" and the "Cabie

Sonata" for piano solo, and the "Sea Pieces," which are among his greatest works. 19, O. Tell something about the Mas Dowell country

home at Pcterboro, New Hampshire. A. When the composer first went versity he bought a New Hampshire form. It consisted of fifty acres of forest land and fiftee farm land. On it were a fine old house and some smaller buildings. There in a log cabin in the

most of his later compositions. 20. Q. What was the cause of the sad and tragic end of

the greatest of American masters? 4. The great strain of work at Columbia, together with private teaching and composition, used the collabse of the great brain. He resigned from | lumbia in 1904 work. In 1905 but instead of resting he undertook mo the signs of the decay of the magnific et intellect were noticed. In January of 1908, when just reaching his prime Edward MacDowell, beloved American on to his rest.

21. Q. Where is MacDowell buried A. At Peterboro, New Hampshire. On a bronze tablet on the crest of the hill, not far from the little log cabin where so many of his splendid music thoughts were

written down, are the lines he wrote as a motto for his last composition, "From a Log Cabin

"A house of dreams untold It looks out over the whispering

And faces the setting sun." 22. Q. How does MacDowell rank as song writer? A. By many he is ranked with the gr. test song writ ers-Schubert, Franz, and Grieg. "In the Woods," "The Robin Sings in the Apple Tree," "The a." show great inspiration and a highly cultivated taste in musical back

ground for the poet's thought. 23. Q. Name some of his shorter pia A. "Witches' Dance," "Shadow Dance

Rose," "Scottish Tone Picture." 24 Q. What composition was inspired by the interest taken in Indian music?

A. The "Indian Suite" for orchestra. 25. Q. What is the object of the MacDowell Mento-

A. To perpetuate the memory of MacDowell in a more helpful manner than a monument in stone or br Here at Peterboro "people of approved talent may go for the purpose of the special creative work, to live for stated period to earry out their ideas." Mrs MacDowell from the proceeds of her lecture-recitals, has contrib

Why Every Child Should Have a Musical Training Prize Essay Contest. Prizes Aggregating \$270.00 in Value

on December thirty-first at five P. M. It is described briefly on page 794 of this issue. No subject is of greater interest to the musical home, to the conservatory, to the private teacher of music, to the music augurated by "The Etnde Music Magazine"

This great prize contest open to all readers of "The Etude" closes club leader or to the music supervisors of our public schools. Already a great many compositions have been received as there are twenty-field prizes in all. The competition is the most interesting one ever in-

Oueer Notation

By FRANCESCO BERGER

PROFESSOR FRANCESCO BERGER

is Professor Francesco Berger, of London, whose articles upon various

phases of music continually appear in leading publications abroad and in

over ninety-two years ago. Despite his generous years, he is still actively

engaged in teaching in London and is very vigorous, as the youthful spirit

of his articles indicates. Among his teachers were Moritz Hauptmann

(1792-1868) and Louis Plaidy (1810-1874). He knew Moscheles, David

and Dreyschock well. He started teaching in London long before the

Civil War in the United States. One of his most intimate friends was

Charles Dickens, for whom Professor Berger wrote much incidental music

to accompany the dramatic events in which Dickens was always interested.

In 1886 Professor Berger became a member of the faculty of the Royal

College of Music and in 1887 also a member of the faculty of the Guildhall

College of Music. He has given numerous tours as a pianist, written num-

bers of successful songs and pianoforte pieces, and has recently published

an excellent set of little pieces for the left hand. Professor Berger looks

out upon the world through optimistic eyes and with a warm heart. On

the following pages we present one of his recent letters to the editor of

"The Etude" as an evidence of his virile penmanship.

"The Einde Music Magazine." Professor Berger was born in London

Certainly one of the most astonishing personalities in the field of music

MUSIC HAS BEEN described as the universal language of all civilized nations. It is a question with a full solo?" we have all heard the is easily explained as the exuberant ebulunce than a flute solo?" we have all heard the is easily explained as the exuberant ebulunce than a flute solo?" we have all heard the is easily explained as the exuberant ebulunce that the property of the control of the solor of th whether we should not include so-called Equally so is the miserable tinkle of sua uncivilized ones as well, for they certainly corac measured by the addition of the law emist of their own, which appeals to them as much as ours does to us.

CHOPIN has the habit of frequently wandered far from its original tonality, the does not remove the early signature.

CHOPIN has the habit of frequently wandered far from its original tonality, the does not remove the early signature.

Though it is so universal, it is by no means uniform. Different composers, while employing identical musical sounds, do not express themselves in identical terms, any more than different authors do, who, speaking the same language, say it differently from one another, Shakespcare will not say "good day, it's a fine about that, though Mozart may have intended to convey something very like what Bach had to say, he conveyed it in nown way, which was not bache, and hearer. It is but one of several far- this as it may, the Irisa music teacher was and every B and E has to be separately addession differs from Beethoven, fetched expressions in which Schumann of wanting in the national with 6 his marked as flattened. It is a laborious gibt they both wrote symphonies. To permitted himself to indulge—a good deal country, when, in explaining to a pupil process, responsible for many false tones in the first process of the second process. The process of the second process of the second process of the second process. The second process of the sec ems" is using too strong a term, but their slight peculiarities exist, is nevi theless true.

Idiosyncrasies of Notation

AND IT IS NOT only in their modes expressing themselves that the masters differ-some of them carry their idiosyncrasies into their notation. Schumann, for instance, is unmistakably Schumann, when he marks "ped." at the comment of a piece. In other composers direction signifies "use the pedal but it does not mean that with him. means "use the pedal in the course of piece," which is quite a different thing. a very vague and decidedly misleaddirection, and, moreover, quite unssary, for any pianist sufficiently aded to play Schumann at all, would the pedal at his own discretion, withheeding the composer's indication,

what is recorded of him be true, umann was unaccountably fond of the zz and blur of the pedal, and did not e, as we do, at the muddle of conflictharmonies which non-intermittent peding produces. It is lucky for the world with this personal fad, he did not pear as a pianist in public; for, had he one so, his reputation as a composer might have set the fashion for this olla podrida of clashing discords, thereby adding another pennance to those which many a modern concert visitor already has to endure. His music has providentially reached us through the discerning hands of his wife, who knew better than to present it with his injudicious instructions.

Schumann's "Soft" Pedal

SCHUMANN did not confine his affections to the "foud" pedal. He appears to have had an equal penchant for the "soft" one. In no other composer of his eminence do we find such frequent use of una corda. In older masters its total absence is accounted for by the fact that it had not, in their days, been invented. (A happy age!) But Mendelssohn, Chopin and Liszt were his contemporaries, yet their pages are almost entirely free from it. One likes to think that Schumann's ear may have been so constructed that he was unconscious of the ridiculous "snuff-box" effect that una corda creates. He may have simply desired the passage to be rendered extremely piano, without hearing the deteriorated tone-quality which the soft pedal produces.

USIC HAS BEEN described as To the question: "What can be worse bundler" marching against the "Philistines" meant left, he added that m. v. meant

that, with his constant direction to use one uses these letters as the abbreviation of the pedal or the other, Schumann mercifully Italian words mezzo voce, which literally peual or the other, Schumman meteratum spared us the additional torture of both translated mean "half voice," and stand for "in an undertone." Applied to piano-Another peculiarity in Schumann's no- forte music it is ludicrously out of place, tation is his use, in many places, of the though common enough in vocal music. worns zust air terne to describe a "trom Why he chose it as a substitute for the or, afair" effect. How a pianist playing in dinary "piano" would be difficult to tell, and the pianist playing in the short playing to the property of the property of the pianist playing in the short playing to the property of the pianist playing in the playing Dickens would, nor will Dickens say it quite like Longfellow. And so it comes as much as it would the writer of these shippers; ao perhaps, as an indirect come would be to alter the signature from six lines. Dickets the distribution of the signature from six lines. lines. Probably the direction can be suf- pliment to that composer and his nation sharps to two flats, and that is precisely ficiently followed by playing the passage ality, he adopted it, thinking that "piano" what he does not do. Consequently every with extra light touch, leaving the questions as no longer Italian enough for his pur- F, C, G, D, A, and E that occurs has to tion of mileage to the imagination of the pose, having become so international. Be be separately contradicted by a "natural," hearer. It is but one of several far- this as it may, the Irish music teacher was and every B and E has to be separately

far more serious one in his notation; for when in the course of a piece he has old, and is thereby under the necessity of employing heaps of "accidentals" (mostly "naturals") which crowd the measure on paper, and whose multiplicity is bewildering to the performer. Suppose the com-

Raff's Invention

RAFF HAS NOT inaptly been styled the Balfe of the pianoforte. His abundant facility and unvarying tunefulness justify the description. He could pour out music in any form almost as readily as Mozart, and had he been gifted with only an ounce more genius, his other qualities would have been sufficient to rank him among the great ones. Lacking this modicum of divine fire, he stands in the outskirts of, but not within, the temple of Apollo's high priests. Of one merit, however, the world's estimate cannot deprive him. He invented a mark of his own signify the sudden (not gradual) cessation of crescendo, by drawing a little vertical line at the close of the foote of the usual sign, thus - . My design resembles a slice of cake, not altogether out of keeping with what leads to forte (for

He and von Bülow, and a few others, employ the word quasi in a wrong sense. In its original Italian it means "almost," not "like," which they imply, and therefore it is difficult to realize how one can play quasi tromba (almost trumpet), or quasi timpani (almost kettle-drum). The music may imitate the notes of these instruments, but surely no pianist can be expected to play like a trumpet or a drum. If it be desirable to tell the performer what his music is intended to represent, we shall soon find such annotations as "like the wind," or "like a horse," or "like a cradle," or "like a gondola," or a "sunstroke," or an "aeroplane," or a "cricket match."

On several occasions and in various places I have protested against the increasing practice in music notation of introducing other languages than Italian. Rightly or wrongly this language has for centuries been the accepted medium by which composers of all nationalities have communicated to performers how they wished their music to be rendered, so that music students had but to acquaint themselves with a few Italian words to know what to do. My own "vocabulary in four languages" gives the equivalent of Italian expressions in English, French, and German. But if the music student in addition to these, has to be familiar with Dutch, Spanish, Russian and Scandinavian, he will have but little time left for his music, and will probably end by disregarding printed directions altogether.

The Careless Old Masters

IN THE OLDER editions of the classic masters we often find that they were very careless in their notation. They did not trouble to show by up or down turned stems whether the right or the left hand done, it can always be improved upon." should be employed; their "ornaments" peats, and "da capos" were left to the often? discretion of the player, instead of being determined by the composer. Modern times editions of the older masters are in most cases far superior when supplied by acstion to an elementary rule in muscal performance. It is a number into which you tation can always be improved. No artist notes dry and too "lehvol-like" notation, which distinctly lays it down that must grow. I expect you to continue prac- has ever yet reached perfection. the influence of an accidental is limited to the measure in which it occurs. If a piece is in G-major, and a strong C-sharp cecurs in the fifth measure, you have no right to play C-sharp in measure six unless the sharp is again marked. If this has not been done the note C has reverted to its original natural condition. The insertion of a "natural" to mark this reversion is a precautionary measure which every careful player should resent.

It is well for us that so much of what the older masters wrote was so lastingly good when created that it has survived mis-interpretation, mis-printing, and misnaming, to this day. And it is fortunate, too that though an inferior composition needs exquisite residering to make it at all acceptable, a true masterpiece will bear inferior performance and yet charm and delight. The law of compensation is a

Salf-test Questions on Mr. Berger's Article 1. In what way did Schumann make

- unusual use of the pedals? 2.. What peculiar marking did Chopin favor, and was he abt in its use?
- 3. What limitation kept Raff from being "one of the elect?" 4. What general rule should be at-
- plied in the writing and application of accidentals? 5. In what particular ways were the
- older masters careless in their notation?

Aids to Sight Reading

By Dorothy Bushell

WHEN a student is undertaking the study of a fresh composition, instead of letting him try over the right hand first and then the left, as is the usual manner, try letting him play the left hand at sight while the right-hand melody is being played by the teacher who also counts the time for him. It will be found that he reads much more

chance it gives to play duets. It is especially valuable to more advanced pupils hally variance to more assumes propose to the contrabass, though very level of the winder, who take a pride in quick sight-reading. Latter are now in existence, owing to their "Until the days of jazz there was pracwho take a price in quake source can be letter are now in existince, or one to the letter are now in existince, or one to the letter are now in existince, or one to the letter are now in existing a titledly no virtuous source and the letter are now in existing the new letter are now in existing

It has been said that "the study of music

Well Done

By Patricla Rayburn

"Even when a thing seems to be well ticing and working on that selection, not A teacher remarked the other day—
Have you been playing your post-day as side permanently."

were frequently incorrectly given; and re- "Have you been playing your Prelude very "But -

> Her pupil glanced up; "Oh, yes, several Prelude for ten years, and still not play it 'Have you practiced it lately?"

"Practiced it? Why, no. I know it. in them a tendency to extend the value of an "secidenal" into the following means is one of the best pieces of music in its effects. And reasonable this; never drop an usually be found.

"This is in draw more drop and the best pieces of music in its effects. And reasonable this; never drop a can usually be found.

ure or even beyond. This is in direct oppo- class and is therefore worthy of a perfect worth-while composition, for its interpre-

My den eliz booke, * The Etate " for July contains so much with which I am thoroughly in accord, - so much which I have thought about, written about , and presided over actories again, that I caused course the sin pulse to white Uni Hora flear lines. Mugarers publication " The oblowthy churical thound"

for this worth has an witide of mine with the head-line "Teep help" 14 which much is card that (by is strange overcione I your ply counter is will by history threaty elot only to be both attach the contest crake to that part If our ouried education which no feacher one can teach, but we tolk conflictely assent Tel a small amount of the culour letect plus a large occurred of work, will carry further they a love amount of intorn talent with a small account if work.

I very much west you lived round the corner of my other, so that we could recoverably orack and here that's together for lettersenting is, after all, but a poor substitude for convertien and I also feel that rime are simplarly haven of the worl of my

San chattened at your gesting me in con rection with music to pactry, I also hope that my record "burners" letters here safely re which you. Very contially your Francesco Broxer.

An Autograph Lette: Recently Received from Professor Berger

The Saxophone Family

If will be found that he reason much leads, in 1849 a lorgotten ranson com-quickly his handlet hand part. Moreover he grasps the poser named Kastner introduced it into one pieces and bells doubling back and up and whole meaning of the piece, and gets the was officially adopted for French military studently changes to a straight instrument, bands. It was then something quite new, it is a soprano, and if there is one straight in the state of th wood. There are seven members of the ing instruments; that is, they sound a note family ranging from the sopranino down quite different from the one actually to the contrabass, though very few of the written.

also creates a desire on the part of the ing to the depth of their voices. What great technical demands on them."

"The saxophone is no youth," remarks you see ordinarily when there are three Henry Osgood in The American Mercury. players are two alto saxophones and a "Ingenious Adolfe Sax invented it about tenor; if there is a quartet, the fourth is a 1840; in 1844 a forgotten Parisian com- baritone. They all have bent-back mouth-

With times it is well not to the control of the pupils mis-skeep going, directarding the pupils mis-skeep going, directarding the pupils mis-pules, and, by counting aloud, compel him "The sopranino can climb up to the loads (Sona lac carried of quarter for takes, and, by comming among countries are the sopranno can cumu up to the troble clef; the years) they wander quality and imobiration of the sound G-flat above the troble clef; the years) they wander quality and imobiration of the sound G-flat above the troble clef; the years) they wander quality and imobiration of the sound G-flat above the troble clef; the years) they wander quality and imobiration of the sound G-flat above the troble clef; the years) they wander quality and imobiration of the sound G-flat above the troble clef; the years was no sively about filling in and the sound G-flat above the troble clef; the years was no sively about filling in and the sound G-flat above the troble clef; the years was not sively about filling in and the sound G-flat above the troble clef; the years was not sively about filling in and the sound G-flat above the troble clef; the years was not sively about filling in and the sound G-flat above the troble clef; the years was not sively about filling in and the sound G-flat above the troble clef; the years was not sively about filling in and the sound G-flat above the troble clef; the years was not sively about filling in and the years was not sively about filling in and the years was not sively about filling in and the years was not sively about filling in and the years was not sively about filling in and the years was not sively about filling in and the years was not sively about filling in and the years was not sively about filling in and the years was not sively about filling in and the years was not sively about filling in and the years was not sively about filling in and the years was not sively about filling in and the years was not sively about filling in and the years was not sively about filling in and the years was not sively about filling in and the years was not sively about filling in and the years was not sively about filling in and the years was not sively about filling in and the years was not sively about filling in an another years was not sively about to round every state. The property of the average orthests has no sively about filling in and enriching the of misse, a gent, which the particle of the particle of the actions of the can, the object being to focus the lower hass) can drop down to D below the harmonic background. Meyerberr, Biret,

"It is a poor use of liberty which sub- "Try to make some slight variation in arr, new face, new scenes and a continuous substitution of each boun during arr, new face, new scenes and a continuous substitution of each boun during the same state." is four-fifths brains and cre-firth fingers." "It is a poor use of unerty tunen sur-there is no greater proof of this than the stitutes for art a new form of subhuset-there is no greater proof of this than the stitutes for art a new form of subhuset-there is no greater proof of this than the stitutes for art a new form of subhuset-the registration of each hymn during a are essential; but the long long vacalif-service."—G. B. NEVIN.

THE ETU Simple Suggestions to the No Teacher of Small Children

By Helen Tyler Cope

I Do not neglect developing the p hand along with the right! Many teach The pupil stared in astonishment make this mistake, although we know a "You may practice, now and then, that urally weaker.

II. Study each child's nature to be its special likes and interests. In selection as well as it can be played.

"Dig out the best of your old numbers "Dig out the best of your old numbers dig." The title means much the many dig. Th overy now and then, and practice them edge. The title means much to little one

black-hoard and class work once a well are more satisfactory and save time for the bnsy teacher.

IV. Use the following spelling game and see how many words with can find the can be formed by the taff letters-at the same time placing the letters for notes on the proper lines and spa-



V. Never discourage shild! Sareasi its efforts will utterly real the most capable

VI. Do not give to long lessons. tired child will not accomplish anything Frequent lessons of shor Juration are bes

VII. Strive to help such poise, that they to know "stage-fright!" ain them to us every opportunity to play in public, there by gaining case and nerv

VIII. Use some system them for promptness, hours, clean bands and ell-kent musi all well as for good le

1X. Make it a point phone or, if possible, a time during the term. \ visit into child's home may change tude to that pupil; and dren of this day a teach

. See that a child it comfortable before starting a lesson. Told feet and hands, a tight collar or sleve, may worry one and make a good 1 on impossible. XI. If teaching at home plan the work

where it will not be in rrupted. The least confusion distracts a child's attention and before it can concentrate again much of the lesson time is wasted

The Long Vacation By Florence Belle Soulé

WHEN the beginner in music stops studying for three or four months at a tretch he forgets practically all that he learned. Likewise the pupil who is moderately advanced loses ground very rapidly. Even a fully matured musician otices the difference when he stops work

for that length of time. The difficult work of a teacher in train ing hands to play and in teaching brains to think and ears to hear seems entirely as he can, the object being to tocus use buying a step of concentration better than anything else and write for them. They grow bigger accords as soli instruments, though making in the part of the write for them. They grow bigger accords as soli instruments, though making in the part of the write for them. They grow bigger accords as soli instruments, though making in the part of the write for them. They grow bigger accords as soli instruments, though making in the part of the part they would arrange their vacation time

does more harm than good.

THE ETUDE

The Drum Major

The First of a Series of Two Articles on the Drum Major in the Military Band

By J. BEACH CRAGUN, A.B., MUS.B.

1. ASSEMBLE

2. STANDING AT ATTENTION

The various signals to be used by the draws major have necer been fully covered by the training or platina stemed by the Critical States military authorities. These are the property of tradition than of princial requisition and, as might be expected, been subjected to extractly varied interpretations at the distinct of the state of the state of the property of the process of the state of the

- The drawings (with a few exceptions) show the drum major as the band members see him, they being the ones to interpret his signals.
- All drawings (with a few exceptions) show the draw major in the position of giving the preparatory command, the arrows showing the motion during the brief interval serving as "wearning" and dotted lines the command of execution.
- The signal commands are arranged roughly in the order of their probable appearance in taking out a band for a parode.

1. ASSEMBLE

THIS signal is given to assemble the band. The drum major goes to the spot selected, blows his whistle and waves the baton, as illustrated, to call together the musicians. The band falls

D.M. D. M. repre-major, who tands facing the and; W. O., 00000 the warrant of-Seer bandmaster and each a bandsman.

he exact plac-

of the various instruments is somehat a matter of choice: The band-. aster stands on a line with the front rank," or line of men placed side by ide. In a band with five in a rank drum major marches directly in the line of the middle "file" or line of men ranged one behind the other. The space between ranks (from back to reast) is two paces, or 60 inches. The space between files (arm to arm) is

There is no preparatory command, and no command of execution. The whistle is to be used as little as possible. "Assembles infrequently as possible at a second of the control of the contr When players are assembled, the drum or orders "Right-Dress." He then rrects the alignment of the band (if cessary) by each rank and file separately. After this is done, he takes his place at the head of the band, standing at attention, facing forward, as shown in Fig. 2.

2. STANDING AT ATTENTION

FRONT instead of back view is A shown, since the signal involves no command of execution and concerns only the drum major. The ferrule rests on the ground about one inch from the toe of the right foot. The left hand rests on the hip, with the thumb to the rear. This position is used mostly; (1) while the band is standing at attention, ready to play or move forward on order; (2) while the band is playing, standing in march formation, under the baton of the band leader; (3) while the band is being inspected.

The decorative tassels of the cord on the baton should be so fastened that they do not drag on the ground when the drum major assumes this position. The military drum major is not made so decorative as is the case, often, in non-military organizations. In the latter he may be uniformed exactly as the other members of the band, while some

Three is no preparatory command, and no command of execution. Heels to-scher, feel Body erect, chest lifted and shoulders square, with head orect and choulders square, with head orect and command of the square square, with head orect and shoulders aguare, with head orect and shoulders square of the square square of the square squ change the uniform cap to the bearskin "shako" shown in this picture. Other band leaders or organizations prefer to add to the gay appearance of the band by the use of a complete drum major's outfit such as is shown here.

Mr. Crayan, a groducte of Oberlin Culture. Oberlin Oble and of Culture Read of Read of

3. PLAY (Standing, without moving forward)

THE drum major faces the band, right arm and baton extended high enough for the back ranks to under stand the order. He now is in the position which issues the preparatory command, "Play." It is by all means advisable to observe the "warning" indicated by the arrows in the illustration. Some such "warning" is essential to any good conducting, especially in the playing of the first note of a composition. This "warning" is not called for in army regulations, but is extremely practical. No conductor starts off an orchestra without some slight motion of the baton serving in this direction. It is equally necessary in the case of the drum major.

The drum major then beats time for the band alternating the two positions illustrated, the dotted line position coinciding with the main pulses of the music (or the first of each measure in ordinary marches in quickstep time.)

The motions used must be definite ones, especially the "down beats," and must come to a definite "stop" at the bottom of the motion, at which exact point is to come the pulse in the music. the arrows. Musicians find it almost impossible to follow any conductor without a definite

L CEASE PLAYING (Band

DO NOT use the whistle unless necessary. The left and right swings of the baton should serve as sufficient warning to make possible an effective stopping of the music either at the end of the composition or at any time called for by the situation at hand. Only the well trained band is able to step in clean cut fashion with, possibly, a little extra "punch" on the last note, and at any time the drum major may desire. The somewhat elaborate warning signals shown in the illustration will prove a tremendous help in this direction. They are not called for by the training regulations of the United States Government, but are traditional and in wide spread use among army and civilian

When the band does not play to the end of the composition, the musical effect is far better if the drum major stops the band on the first or main pulse of some measure in the music. If his musical training be insufficient to insure this, he may be given the cue

at the proper place by the band leader.

Many marches end on the first pulse, or beat, of the last measure. The drum major must familiarize himself with all marches to be used by the band, or his signals may not coincide with the





C. PLAY (Standing without moving forward)

Preparatory command: Extend the right arm almost to its full length. Interval of warning: Give about one nd one half seconds to the motion shown

. Command of execution: The arm motion comes smartly to a dead stop in the position shown in dotted lines.



4. CEASE PLAYING (Band standing still) Preparatory command: The same as

Interval of warning: The left and right awings of the baton, coinciding with two beats of the music.

Command of execution: The arm comes smartly to a dead stop in the position shown in dotted lines.

(Continued on page 732)

A NEW DEPARTMENT OF PUBLIC SCHOOL MUSIC

Conducted Monthly

By GEORGE L. LINDSAY, Superintendent of Music, Philadelphia Public Schools

The Junior High School Chorus

with a vision. Experiments were meeting the individual classes of a choral voice of the loy. Many of these mooras graces on an art of suppose of three made to supply the need of a type of group separately onne a week in the massic fail to consider that we dealing in parts with an optional barrious part should education which would bridge over the class-room, and later meeting the entire gap between clementary and higher education of the control of the tary school to the high school was faced music to be carried on. It is not necess with the problem of adjusting himself to san cademic atmosphere which was not small class group. Certain classes can be all cases from the problem of adjusting himself to san cademic atmosphere which was not small class group. Certain classes can be all class group. Certain classes can be occasional choir singer or the exceptional problems. altogether sympathetic to his needs. In prepared on one or two parts and the boy-voice can be easily discovered and rearrious. An advertisement so doing he was often the unfortunate real part work presented in the auditorium given a suitable voice part. victim of the clashing ideas of elemen- by merely combining the classes. tary and higher education.

school. Educators tried to solve the prob- groups massed in the auditorium. lem from an academic point of view by placing the teaching of subjects in the placing the teaching of subjects in the unper grades of the elementary schools on a departmental basis. This was a big rouse in the right direction, but it did not change the attitude of the high schools. There are six terms of work the contains classes of mixed pupils in upper grade assembly singing. The common of the right direction, but it did not change the attitude of the high schools. There are six terms of work

"Junior High School," but reaches out senson it is necessary to nave two perious at the broader aspects of the modern needs of chorus or more weekly in order to must not forget that the girls' voices are opportunity of singing first and second to the broader aspects of the modern needs or cnorus or more weekly in order to for training for letter citizenship, in all keep a progressive program in operation and to extreme sin range. About fifty per companies of the control of the citizenship, and the protected from soften or spran respectively on certain selections.

At the body range are before the control of the control of the body range are before the control of background of actual experience in the In the small school a different general upper eighth and ninth grades,

The Junior High School Chorus

which do not meet daily creates a probseventh and eighth grade pupils who wish
lem for the music teacher to solve. It to have special work in choral music. The
tenor parts are of too extended a range three-part music for mixed voices has been
can be solved and large groups can be silved in the company of the changed voices. Much
or seventh periods. This is on an extraof the bass parts are of too extended a range three-part music for mixed voices has been
or seventh periods. This is on an extraof the bass parts. There is a two types
the changed voices. Much
or seventh periods. This is on an extracan be solved and large groups can be give club should meet in the club periods and must be revised. This is also true written which permiss the boys to sing ficient help is given to the muste teachers, carried are basis with no credit. The special relationship is given to the muste teachers can be presented directly six to the first teachers can be presented directly six to the first teachers can be presented directly six to the mustage of the base parts. There are two types together in octaves together in octaves the the vocal parts can be presented directly six to must be revised. This is also true written which permiss the boys to sing the control of the base parts. There are two types together in octaves together in octaves the consider, named of the base parts. ficient help is given to the music teachers, curricular basis with no credit. The spec of the music teacher can reach the individual call chorus or vocal ensemble could come the vocal parts can be presented directly the inner vocal parts. This maintains the ficient help is given to the music reachers.

The music teacher can reach the initial cial chorus or vocal ensemble could company to the music reacher and the initial cial chorus or vocal ensemble could company to the pupils best in small groups, and the organism of the could intensive the studied intensively. Much of this type of three-part music because of the neculiarities of this type of three-part music because of the neculiarities of this type of three-part music because of the neculiarities of this type of three-part music because of the neculiarities of this type of three-part music because of the neculiarities of the volves.

ry and higher education.

Many schools do not provide two average boy has not changed, though a Sceular educators also hold this false.

The pupil who could not quickly adjust periods of forty-five minutes each in the thickening of the lower tones is in evi-opinion of "hearty singing." \nyone who himself to his new environment soon fell weekly schedule. Because of housing dence. This can be easily detected in the has had experience with imputure voices himself to his new drivenoment scon ideguate continue, necessities of notation behalf in his studies and quit in figure to the short of the school assembly. In uniscent knows that "it takes nine tail as to make at the end of the minth or Freshman year, be presented in the anditorium. Let us selections of a range from middle "C" to a main" and that it takes mine tail as to make a time and the studies as it was called. The same pupil may consider a plan which has proven seen two letters of a range from middle "C" to a main" and that it takes mine tail as to make the studies of the school assembly. In uniscent knows that "it takes nine tail as to make the studies of the school assembly. In uniscent knows that "it takes nine tail as to make the school assembly in uniscent knows that "it takes nine tail as to make the school assembly in uniscent knows that "it takes nine tail as to make the school assembly in uniscent knows that "it takes nine tail as to make the school assembly in uniscent knows that "it takes nine tail as to make the school assembly in uniscent knows that "it takes nine tail as to make the school assembly in uniscent knows that "it takes nine tail as to make the school assembly in uniscent knows that "it takes nine tail as to make the school assembly in uniscent knows that "it takes nine tail as to make the school assembly in uniscent knows that "it takes nine tail as to make the school assembly in uniscent knows that "it takes nine tail as to make the school assembly in uniscent knows that "it takes nine tail as to make the school assembly in uniscent knows that "it takes nine tail as to make the school assembly in uniscent knows that "it takes nine tail as to make the school assemble the school assemble to the school assembl shave had a good record in the delenentary cossful in presenting choral music to large and full and the singing of the boys is carry a part in the average school au-

The Progressive Program

change the attitude of the high schools school. Intere are six terms of work toward the individual needs of the grown-presented and the grades are numbered, migh boys and girls under their care.

7a, 7b, 8a, 8b, 9a, 9b. This calls for six The complexity of modern life has chall programs of music on the basis of one the alto part in three-part selections for can hear at least two other important. The complexity of modern life has chal- programs of music on the basis of one the gard endurations to meet modern in issues in for each term of work. The choral groups unchanged voices and the boys of it the vocal parts beside the one being suggested work and its preparation. They are should be kept separate in grade so as to eighth and mith years with unchanged Seat the boys together, either un the middle state of the control of the con life-work and its preparation. They are shown we kept separate in group so as to being met by the Junior High School idea. maintain a general program of music of and changing voices which are alto-tenor seats of the auditorium when being met by the Junior right School idea. manifalls a general program of music of an accompany to the similar to a be observed easily, or on the conductor's should sing a part which is similar to a be observed easily, or on the conductor's I call it an idea because it is not confined progressive difficulty. This is not qui-strong to the actual work that goes on in the ficult to do in a large school of one thouse those thouse not part of allo range. Music of com-right hand. It is well to a larnate the school building dignified by the name sand pupils or more, but in the smaller fortable vocal range must be provided for first and second division of the girlf school building dignined by the name same pupils or more, but in the shanter "Junior High School," but reaches out school it is necessary to have two periods all of the pupils, girls and boys. We voices in order to give all of \(\sigma \) girls an

program would have to be presented each term for the mass work. The regular term for the mass work. The regular program could be carried on in part in THREE and four part music for prano" and in the lower soprano range. The Jundor High School Chorus program could be carried on in part in the single class lessons. The average music can and does play an important Junor High School chorus schedule as second spran, alto-tenor (or alpo) and fact, of course. In the 7a, 7b and 8a in the lower soprano alto and harrione or soprano, The music selected should confirm the sprant in developing a happy social school to two periods weekly for the seventh life and spirit. The value of chorus or a deleting rade pupils and one period is well recognized in the Junior and eight grade pupils who periods is well recognized in the Junior and eight grade pupils who periods is well recognized in the Junior and eight grade pupils who periods is well recognized in the Junior and eight grade pupils who periods is well recognized in the Junior and eight grade pupils who periods is well recognized in the Junior and the lower soprano alto and harrione or soprano, alto-entor or soprano, alto-entor (a rajo) and fact, of course. In the 7a, 7b and 8a in the lower soprano range of the music and selected should confirm the sort of limited range should be provided to the upner grades the boys should early the third or alto-entor part. This means that one-half of the sort of the period is well as the period is the period in the lower soprano range. The music solve the music and the lower soprano alto and hartone or soprano, alto-entor or

chorus ranging in the use of the more and and he must serifice some of the more music selected should suit the grade and a microsive teaching of music to the rank music selected should suit the grade and a microsive teaching of music to the rank music selected should suit the grade and a microsive teaching of music to the rank music selected should suit the grade and a microsive teaching of music to the rank music selected should suit the grade and a microsive teaching of music to the rank music selected should suit the grade and a microsive teaching of music to the rank music selected should suit the grade and a microsive teaching of music to the rank music selected should suit the grade and a microsive teaching of music to the rank music selected should suit the grade and a microsive teaching of music to the rank music selected should suit the grade and a microsive teaching of music to the rank music selected should suit the grade and a microsive teaching of the properties of the music selected should suit the grade and a microsive teaching of the properties of the properti

and rull and the shaing of the copy of the copy of the copy of the upper "C" the boys drop out Much valuable time can be used up in or "secop" down an octave lower. This "trying" voices individually. Very little

Types of Music

periods is well recognized in the Junior are musical and sufficiently interested High School. There is no doubt of the should be given an elective chorus of four fact that choral work in large groups is provided weedly. This should count to work in the pupils and the most acceptable to the pupils and the reaction based of the reaction should be given as the period of the pupils and the reaction between the pupils and the pupil and iterature covering this left is available.

intensive teaching of music to the rank and file of the Junior High School pupils. average age of the pupil. The pupils are Elective courses are provided for minth year pupils who are especially interested music club are provided in music; club are provided in music; and music club are provided in material. This fact alone presents a strong and two-part material should be used in the course of the boy presents a strong and two-part material should be used in the course of the boy presents a strong and two-part material should be used in the course of the boys with changed value of the boys and two-part material should sag together on songs of limited and two-part material should be used in the boys are taken individually they in music; and music clubs are provided problem in planning a program of music; and music clubs are interested material. This fact alone presents a strong all grades. Three-part songs for un-will be boys are taken individually they fin glee club, orchestra, operetta, appre- argument for a progressive program of changed voices should be presented in unaturally.

THE JUNIOR High School idea has The music tracher can make a happy long been in the minds of educators compromise in the choral program by the care and treatment of the changing barritone range should be presented in the care and treatment of the changing barritone range should be presented in the care and treatment of the changing barritone range should be presented in the care and treatment of the changing barritone range should be presented in the care and treatment of the changing barritone range should be presented in the care and treatment of the changing barritone range should be presented in the care and treatment of the changing barritone range should be presented in the care and treatment of the changing barritone range should be presented in the care and treatment of the changing barritone range should be presented in the chang

given a suitable voice part.

In the seventh grade the voice of the day School had "uproarious

of the boys' voices are changed in the signed definitely to that part. Much trouble and complaint from p rents and pupils will be avoided by as uring the

school principal because of the traction is school spirit and camaradies. The landfling of large choral groups which do not meet daily creates a prob.

The landfling of large choral groups with unchanged which do not meet daily creates a prob.

The glee club can take care of the It is impossible to sing standard four
trough a larding problem of the boys with unchanged which do not meet daily creates a prob.

The glee club can take care of the It is impossible to sing standard four
trough a larding four
The boys with the changed voices. Much be sented to the left of the tenor parts are of too extended a range. because of the peculiarities of the voice-should be used, at least until the new must consider the larger usefulness of chorus engine in the life of the school, EVERY PUPIL should take chorus range and he must sacrifice some of the more whether he is must all the most and a melody. The second type is of a contraguntal It is not difficult to separate the boys with a melody. The second type is of a har increase from the rest. By sing-

(Continued on page 771)

The Teachers' Round Table Conducted by PROF. CLARENCE G. HAMILTON, M.A.

Professor of Pianoforte Playing at Wellesley College

This department is designed to help the teacher upon questions pertaining to "time to Teach," what to Teach," etc., and not technical products prefaining to Maskel Theory, History, etc., all of which property belong to the Maskel technical products pertaining to Maskel Theory, History, etc., all of which property belong to the Maskel Coesilons Answered Department. Full name and address must accompany all laquiries

The Tremolo-Accompaniment Chords

(1) I have an adult pupil who finds it very tiring to the wrists to play a trenolo.

(2) The same pupil has difficulty in making left-hand jumps from a single note or octave to a chord, with any great amount of speed. This is especially the case when reading the music.

(1) The best conditions for tremolo playing are, first, a perfectly relaxed wrist, and second, the least possible forearm rotation that will produce the desired

Lead up to the tremolo by the following exercises.

These are given for the left hand, but may also be applied to the right.

Practice legato, letting the hand rotate decidedly to the left (1) for each low note, and to the right (r) for each high note. And in the following:

the wrist falls (D) in sounding each white key, and rises (U) for each black key.



Combine the motions described under Exs. 1 and 2, by rotating very slightly as in Ex. 1, while the wrist rises and falls as in Ex. 2. The tremolo should be played very softly, and the fingers should not rise

(2) Slow practice with the left hand alone is the surest panacea for this trouble. But be careful to employ the following motions, since accuracy is dependent chiefly on the proper focusing of the hand over the



Let the wrist fall in playing the lowest note of each group, and let it rise with each of the upper chords.

Observe, too, that all of the single bass notes are played with the fifth finger which should not be employed with the upper chords unless it is absolutely necessary,

Let the hand move in a straight line from the low note to the chord position, avoiding any undue flourishes. Similarly, let it move directly from the last note of each measure to the first note of the next.

What is Music?

I have had a much-disputed argument over the definition of music. My friends all seem to get only as far as that 'music is one of the five beautiful arts.' Can you give me a clearer and more specific definition?

In his book: Music, an Art and a Language, Professor Spalding says: "To define, in the usual sense of the term definition

what music really is, will be forever impossible. The fact indeed that music-like love, electricity, and other elemental forces-cannot be defined, is its chief glory." Attempts at defining music often express merely the attitude of an individual or an epoch toward it. Per-

haps, for instance, many will subscribe to Dr. Johnson's celebrated bon mot, that "music is the least disagreeable of all noises." In the eighteenth century, the philosopher J. J. Rousseau defined music as "the art philosopher J. J. Rousseau defined music as "the art of combining tones in a manner agreeable to the ear" a sufficient description for a time when music's chief office was to amuse the potentates of the day and to make them forget their troubles.

Of course, as you suggest, music is one of the five fine arts, of which the other four are painting, sculpture, architecture and poetry. Any further definition must take into account what music deals with in the way of materials, how these materials are managed, and what are its chief functions. With these demands in mind, I will venture to give my own definition, which can be taken for what it is worth. It is that Music is the art of expression through the medium of organized

How to Teach Chording

Practical methods of teaching "chording" are presented in two letters recently received. The first is from

then things I play, and mamma likes to hear them, one."

After the season and choose of C are famillar. I also a considerable of C are famillar. I also a filter benefit of C considerable of C are familiar. I also a considerable of C are familiar of C are familia

change a major chord to minor, at I hope Mrs. F. G. will try my plan.

In the second letter, note that the writer, Mrs. J. B., begins to teach chording only when the pupil is over ten years old. She says:

years old. She says:

Vor question asset chording and extemportization primaries are to give you my experience.

In the property of the prop

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 8- 1 - 1 - 1 - 1

The writer then proceeds to show how these chords are applied to a given tune, such as Home Sweet Home, first in the key of C, and eventually in all other major keys. Meanwhile, too, the pupil's growing familiarity with fundamentals, such as the scales in thirds and sixths, major and minor chords, is applied to enrich the extemporized accompaniments. From the outset, the use of the pedal is taught. If the child is not tall enough to reach it, he is taught to press with his foot on a stool, so that he may acquire the right technic

PROF. CLARENCE G. HAMILTON

Professional Possibilities

I am a you am of twenty-not, and commenced the many of the commenced of th

I should say that you undoubtedly have musical talent, and that you have accomplished much in so short a time. But whether, under the circumstances, you could become a proficient or a professional pianist is another question, for the road to this goal is a long and steep one, and to traverse it one must be prepared to expend much time, labor and money.

If you have a good position in some other field of work, I advise you to retain it, and to devote what time you can find to self study in music. Then, if your enthusiasm still continues, perhaps the way will later open for more intensive musical work. You are still young, so don't give up hope!

Developing Speed

What can I do to develop speed? I am taking Laching's Nelected Cecrup Studies, Vol. III, Hel1912 Op. 25, and pleess from This Error of grades
25.
My teacher says that I have talent and goodningering, and I can read music quickly, but my,
clearly enough and I cannot play runs fast and
clearly enough. clearly enough. What grade am I in?

Your lack of speed, I should say comes not from stiff fingers, but from stiff wrists. If you have accurately learned a composition at a slow tempo, the next thing to do is to give your attention to a perfect wrist relaxation. When this condition is attained speed

will follow as a matter of course. From time to time relaxation exercises have been given in this department of The ETUDE. Look them up, and put them into operation,

You would probably be rated as between the fourth and fifth grades.

Exercises and Pieces

I have a pupil whose mother thinks that he has lost interest, and that I am giving him too many exercises. She asks me when I am to well satisfied pieces, and no more exercises. I am well satisfied with the pupil's work. What would you answer her?

Point out to the mother that, just as a carpenter must know how to use his tools before he can build a house, so a music pupil must go through a certain apprenticeship in the way of technical exercises before he is prepared to play pieces. Show her that he advances from grade to grade, first by securing the necessary technical equipment by means of the proper exercises, and then by applying these exercises to pieces that fall within the new grade.

Meanwhile, you may temper the severity of the purely technical work by giving an occasional piece that will apply the above principles and that will encourage both the pupil and his mother.

of the loftiest order accompanied by one of the most astonishing technical

equipments ever possessed by a pianist. His tours in America have been

extraordinarily successful. His playing of Beethoven has brought him in-

ternational fame as a Beethoven interpreter. This is the result of the most

exhaustive study of all the details of the performance of the works of the

SCHUMANN'S EARLY

ROBERT SCHUMANN became one of the greatest of men, as he was one of the greatest of composers; but he was no plaster saint, and at the University occasionally got into financial scrapes, that led him to reveal some human weaknesses 'Schumann's frequent financial statements cannot be trusted," observes Frederick Niecks, in his newly published biography of Schumann. "The demands, trying is their amount and frequency, now and then embitter the life of the Schumann family generally so loving and so mutually appreciative, and lead to interruptions of the letters and disturbance of the usual

"Often the demands are not trifles, but symmetries the hundred thaters or more, in Milan. In the new edition of Nathau Sometimes they border on the dishonest.

Haskell Dole's "Famous Composers," an admirable condensed account of his his is a time to be a bother to some dishonest. It was not a more than the mean of the provision-dependent of the provision-d And to his mother he writes not to tell "He seems to have lived a very regular whose are his requests to her to raise "Worse are his requests to her to raise "Morse are his requests to her to raise "a dasternious life," says Mr. Dole. "He cloak their pride, Michele would pretend I am left in peace." Worse are his expects to her to raise and abstemious life.' says Mr. Dole. 'He was a point of the property of ments as to his real expenditure cannot be walk, studied from one until three, played cover of the evening with his travelingtrusted—for instance, the amounts of Unitrusted—for instance, the amounts of Unipressipt fees, powents for language lessons, tradesmen's bills, and so forth. By the way, but far a the root is single the proof young entieman failed to pay his fees to the University, and was threatened "His room which he shared with his steement and fine. How is this thought of short many for the proof young feldishonorable cendent of Schumann's to be lows, was on an upper floor in a house in Like another Schubert, Puccin lade feel for the proof of the property of the proof this throwing it away, was a pitiable (about \$20.001), furnished by the Congretrait in him. He admitted the carelessness that made him throw his money out of the window. But his self-reproaches and good resolutions never had any resultthey were forgotten as soon as uttered."

"How many persons try to become musicians without the first essential of musician-ship—mental application!"—Leschetizky.

THE AUTHOR OF "LA VIE DE BOHÈME!

IN "My Recollections," Massenet tells us that he might have been commissioned to write the opera "La Bohème" which Puccini ultimately wrote, but that his publisher refused to let him, on the grounds that he was too intimately acquainted with personalities involved. "I would have been greatly tempted to do the thing," says Massenet. Of Henry Murger, author of the novel on which the opera is founded, Massenet says: "Like Alfred de Musset-one of his masters-he had grace and style, ineffable tenderness, gladsome smiles, the ery of the heart, emotion. He sang songs dear to the hearts of lovers and they charm us all. His fiddle was not a Stradivarius, they said, but he had a soul like Hoffman's and he knew how to play so as to bring tears.

"I knew Murger personally; in fact, so well, that I even saw him the night of his death. I was present at a most affecting interview while I was there, but even that did not lack a comic note. It could not have been otherwise with Murger.

"I was at his bedside when they brought in M. Schaune (the Schaunard of La Vic de Bohéme). Murger was eating magnificent grapes he had bought with his last louis and Schaune said, laughing, 'How silly of you to drink your wine in pills!'

"As I knew not only Murger but also Schaunard and Musetta it seemed to me that there was no one better qualified than I to be the musician of La Vie de Bohème, But all these heroes were my friends and I saw them every day, so that I understood why Hartmann thought the moment had not come to write that so distinctly Parisian work, to sing the romance that had been so great a part of my life.

The Musical Scrap Book Anything and Everything, as Long as it is Instructive and Interesting

Conducted by A. S. GARBETT

PUCCINI'S STUDENT DAYS

second the difficult of the control of the control

PUCCINI, composer of "Madame Butter- gation of Charity at Rome, arrived in a fly" and others of the most successful registered package their landlord always operas of modern times, had the usual managed to be present and extracted his experiences of poverty in his student days rent before he would let them have the



RACHMANINOFF IN CALIFORNIA

This remarkable portrait of the musical giant of Modern Russia was taken standing in front of one of the giant Sequoia trees in the Golden Gate State. Rachmaninoff is becoming more and more endeared to Americans,

THE ETUDE PEACE-BOUGHT AND PAID FOR

A CHARACTERISTIC story of Verdi is told in "Memories of a Musician" by Wilhelm Ganz, showing how the composer of "Trovatore" and "Rigoletto" was forced to seek respite from the consequences of his own tunefulness.

"A friend of mine who went to see Verdi when he was staying in a villa at Moncalieri found him in a room which Verdi said, was his drawing-room-and bedroom combined, adding. I have two other large rooms—but they are full of things that I have hired for the season.'

"Verdi threw open the doors and showed him a collection of several dozen piano-

"When I arrived here.' he said, 'all these organs were playing airs from Ria-

MICHAEL B.III F

BALFE and his pellucial melodious "Bohemian Girl" are not to e forgotten lhelm Ganz ran" tells us

strong coffee. I believe he get a thousand dessrs Room sey & Co., but he generally spent his money pretty freely, and I remember he bought himself a carriage and launched out into other extravagances; and he was about the only operatic composer I ever saw riding out on horseback. Unfortunately he did not save for a rainy day.

"He was a very pleasant : looking man. In his early vs he had studied singing in Italy and h sung there on the stage; so he spoke It an fluently, which came in very useful wi the conductor of the Italia Opera at Her Majesty's Theatre. He rate conductor, and did not only beat striet time, as some conduct their beat is like the pendulum but also showed sympathy will by allowing them tempo ruba and also ritardandos and accelerandos they did not overstep the rules of mu ic or sing out of tune. Being a singer lumself, he

knew exactly where to give way to singers "Composing gave him no trouble; it came fluently to him, and he had the gift of melody, which, by the way, does not count for so much in the present day."

USING ETUDE DEPARTMENTS THE idea of using ETUDE departments may be developed by introducing them into the "Current Topics" discussion of musical clubs. This will be found especially beneficial to normal classes where the members are preparing to teach. The questions should be introduced as debates, each member expressing ideas that he would carry

out if he should need to overcome an obsta-

cle of such a nature in a pupil of his own-To overcome the possibility of any of the members reading the answers to the questions asked in their own Etunes, I hould suggest that the questions be taken from back numbers, say five or eight years back, if such copies are obtainable. As a further suggestion, you might have one member of the society obtain questions for one meeting another than the suggestions one meeting, another obtain other questions for the next meeting, and so on. After the questions have been thoroughly discussed, the one offering the questions should read the answers given, which may possibly open up a further field for dis-

THE ETUDE

A Master Lesson Upon Beethoven's Sonata Pathetique

Prepared Expressly for THE ETUDE by the Eminent Piano Virtuoso

WILHELM BACHAUS

"The Etude" has the honor to present this notable feature by one of age of cight, his real debut did not occur until 1901. In 1905, he won the the most distinguished performers upon the planoforte of the present era. Rubinstein Prize at Paris, one of the great distinctions of the planistic world. the most distinguished performers upon the pianoforte of the present erd. Wilhelm Bachaus, born at Leipzig, March the 26th, 1884, is a publ of Alois Reckendorf, a Moravian teacher, who was a professor of pianoforte playing at the Leipzig Conservatory for some thirty years. This unusual master had been a student of science and philosophy at the Vienna and at the Heidelberg Universities and was well known as a musical savant. He idensified the keyboard genius of Bachaus and left nothing undone to develop his great talent. Thereafter Bachaus spent a year with d'Albert and later had a few lessons with Siloti. Although he appeared publicly at the

HE SONATAS of Ludwig von Beethoven, standing as classical 66W E must now pass rapidly over the pillars in the great art of music, continually afford new opportunities for to Vienna at the age of seventeen, where he study, investigation and admiration.

"Beethoven was born at Bonn, in December, 1770. The most careful savants family upon his general culture; the patronhave found that a great deal of the early life of Beethoven is surrounded by oblife of Beethoven is surrounced by op-scurity. In fact, there is no real certainty lauded by Hayden, this second journey to as to the actual date of his birth. It Vienna in 1792; his studies in Vienna with any have been the 15th or the 16th. Hayden and Schenk and the severe Al-All that is known is that he was baptized on the 17th of December, 1770. His on the 17th of December, 1770. His sonality and his great genius soon made grandfather, Louis von Beethoven (accord-him a lion of many notable social events. ing to the German authority, Paul Bekker) came from Holland to Bonn as a young first appeared were regarded as extremely singer. Alexander Wheelock Thayer, the American biographer of Beethoven, has traced the orgin of the family to Belgium, going back as far as 1650.

The grandfather, Louis (Ludwig in German) von Becthoven, was clearly a very gifted singer and a musician of parts, he became the Hofkapellmeister of the Elector of Bonn. From all accounts, he was a man of great ability and high standing. This is noted particularly here, because in most of the shorter biographics of Beethoven major attention was Beethoven. To satisfy my curiosity Bestloven, famed in history for his to the lending library and procured a copy dissolute habits and his cruelty to his son, of Bestloven's Sonata Pathérique. I had the great Master, Ludwig von Beethoven, and the oreal Master, Ludwig von Beethoven, but charged money to buy the work, but Students of heredity may be interested I secretly copied it out. I found the novel in pointing that the mother of Johann was style so attractive, and my admiration was addicted to strong drink, was separated from her worthy husband and died in a religious refuge. Ludwig von Beethoven's mother's maiden name was Daubach (Thayer). She is reported to have been handsome, serious woman, who attended to her household duties with great care. Beethoven was devoted to her and spoke of his 'excellent mother.' She died of consumption at the age of forty.

Beethoven's First Teacher

B EETHOVEN himself reported that he had given the major part of his life to music since the age of four. His father literally persecuted the child with study. 'His first teacher (apart from family influences) was the old organist, Van der Eeden. He was succeeded by a young and good-for-nothing associate of the father. Tobias Friedrich Pfeiffer, who because of his loose character had been banished from city after city. Bekker states that Johann von Beethoven would return home from wild sprees with Pfeiffer and at midnight 'drag the weeping Beethoven from his bed' and begin a lesson which often lasted until morning. In this way Ludwig's art was made a misery to him under the very eyes of his

"Becthoven's next teacher was Brother Willibald Koch, a Franciscan organist He then studied with Christian Gottlob Neefe, who was possibly the greatest influence in the life of this amazing child

excited the admiration of Mozart; the beneficent influence of the von Breuning age of the refined Count Waldstein; his early compositions some of which were sonality and his great genius soon made

"Beethoven's compositions when they modernistic, almost as many in this day might look upon the compositions of Stravinsky, Bartok or Scriabine. For instance, Ignaze Moscheles describes his first acquaintance with the Sonata Pathétique.

"About this time I heard from some fellow-students that there was a composer recently come to the fore in Vienna who wrote the most curious stuff in the worlda baroque type of music, contrary to all rules, which no one could play and no one could understand; the composer's name given to the son of Louis, Johann von as to this eccentric genius, I betook myself style so attractive, and my admiration was however, draws our attention to the fact is more the prelude to an oncoming tragedy

"I live

music"-

or study eccentric productions until my a significant letter of Beethoven to one of style was formed on more reliable ex- his friends: amples. I disregarded this advice and acquired Bcethoven's works one by one as they appeared, finding in them such consolation and delight as no other com-

poser was able to give me.

He Named but Two

T IS said that the Pathétique and the Lebewohl (Farewell) are the only two of his sonatas to which Beethoven himself gave titles.* The sonata itself which was published as the Grand Sonata Pathétique for the Clavier or Pianoforte, in C Minor was issued by the house of Eder in off. When anyone speaks quietly I hear Minor was issued by the house of East in Vienna in 1799. It was dedicated to Beethoven's important patron, Prince Carl Lichmowsky. Unlike most of the classical compositions of that day, it was the Cornel Thank of the Cornel Th in minor instead of major. Of Beethoven's of resignation. If it be possible at all, thirty-six sonatas, for instance, twentysix are in major and ten in minor. Of his nine symphonies, seven are in major and tyro in minor.

"The brilliant French critic and novelwe are the brilliant French critic and novelwe Romain Rolland (author of Jean
"In this sonata, Beethoven saw fit to ist, Romain Rolland (author of Jean Christophe), finds it difficult to see why omit the conventional minuet (as he did Beethoven called this sonata the Sonata also in Opus 10, No. 1). The work is dis-Pathétique, except for the sad and dramatic tinetly different in type from Beethoven's introduction theme. The same author, later work. One writer points out that it



WILHELM BACHAUS

great master. In the November issue Mark Hambourg will present a master lesson on Schubert's Military Polonaise. so enthusiastic, that I so far forgot myself that in 1799, when the sonata was proso entitusiastic, that is so far forgot myself that in 1999, which the solution was produced, Bethoven was just becoming conteacher. He thereupon reminded me of seious of the great tragedy of his life—his his precepts, and warned me not to play approaching deafness. Rolland quotes from

Reethoven's Deafness

LEAD a miserable life indeed. For the last two years I have completely avoided all society, for I cannot talk with my fellow-men. I am dcaf. Had my profession been any other, things might still be bearable; but as it is, my situation is terrible. What will my cnemies say? And they are not few! At the theater, I always have to be quite near the orchestra in order to understand the actors. I canor the voices, if I am but a little distance there are moments in my life when I feel the most miserable of all God's creatures. Resignation! What a sorry refuge! And

ployment of diminished-seventh chords in the introduction is in keeping with his apparent practice of using these chords to express sadness and pain.

Interpreting Beethoven

"B EFORE making a detailed analysis of the Sonata Pathétique, I would like to make a few remarks concerning the interpretation of the works of Beethoven, in general. You will discover in the compositions of Beethoven, even in his earliest works, occasional temperamental outbursts, such as are not to be found in the music of any composer prior to his time. This, in combination with many stories current about Beethoven's proverbial bad temper-which according to reports was supposed to have manifested itself in such incidents as throwing a chair or a plate or a cup at his servants, and other displays of uncontrollable anger-leads some mistaken students to the belief that they will catch the right spirit in which to interpret the masterpieces of the great romantic composer by playing certain passages with violent shakings of the head, throwing the arms about or otherwise punishing the

"Mireio Casella in his recent calition of the Bechuven Sanatas says. "All these more of less romantic little are superplined to the control of the superplined to the dis-tance, and should floure neither in the edi-tin or in the program. The only soarts he title of which some of the superplined to the state of the superplined to the superplined to a superplined to the superplined to the superplined rabbence et le refour). The Paintique Son-da was so called by the editor, with the tact consent of Bechevor.

THE ETUDE

Page 737

piano. The result of such a performance nephew, in which he dwelt upon the im- measures to Beethoven's quite evident pur- as in those cases it is almost impossible in is comparable with that of a snarling, portance of scale study. growling lap-dog rather than a true interpretation of the real power and majesty of the Titan Beethoven.

"It should be understood that Beethoven

Hurried Writing

ted down his ideas. He kept remoulding and that every interpretation is different, improving the themes and their development painstakingly ridding them of all cend to somewhere near the lofty plane where Beethoven's works rightly belong,

"In the words of my famous teacher, Eugene d'Albert, in his notes to the Beethoven G Major Concerto, 'One must seek to interpret master works himself with the

"It should be superfluous to mention that

Outdoing the Player-Plano

the perfect combination of all factors such be depressed after striking the chord, not as tone, technic, heart and intellect can be with it. This is one of the first rules of called art as distinguished from dilettant- pedaling. Another is that the release of ism. Even though the design of a building the pedal at a definite moment is just as may be perfection in itself, if in the exe-important as its introduction. The pedal is cution of that design there should be a a tone blender; its employment is infinite mistake in the construction or an insuffi- in results and should be a subject for lifecient support anywhere, the building is long experiment of the serious artist, likely to collapse. In similar manner any wrong note in the interpretation of a piece, Use of redai tient practice. I find that the safest fin- Perfection and evenness, and should be released tient practice. I find that the safest fin- Perfection and evenness, and should appear gering is 2, 3, 2, each time, with the safest fin- Perfection and evenness, and should appear wrong note in the interpretation of a piece, Therefore we cannot consider the inter- indicated, before the next phrase which bepretation of a work apart from the tech- gins piano and ascends to an effective crenical mastery. The two form an indivis- scendo followed by a decrescendo. The Ex.1 ible whole. Beethoven's own very strong second measure has the same expressional

The Printed Plan

did not make his art the playground for printed music is nothing more than the still further climax in the middle of the any exhibitions of his bad humors. We composer's design. It resembles, in dis-measure on the solitary A-flat in the right cannot in this age divine what may have that manner, the architect's plans, except hand. gone on in Beethoven's mind and soul in that the architect must build in stone, steel, gone on an occurovers many and sour in meeting the obstacles, provocations and brick or marble, while the musical artist take nartisular care to preserve the tempo irritations brought to him by his servants must erect with each performance a fairy and acquaintances, to say nothing of his structure of tones which dissolve into the sad fate. Therefore, it is not fair for us listener's memories the moment they are to criticize the great master. We have only played. The only way in which they may to admire the magnificent manner in which be preserved is by some of the playing dehe emerged spiritually and with greater vices, such as the Duo-Art, the Weltesoul power from every affliction which Mignon, or the Ampico. No artist plays a befell him. It is true that some storm of composition precisely alike each time, not mean staccato. The chord should be passion or some torrent of rage may have Rarely do the interpretations of two been the source of some of his inspira- artists more than approximate in their tions. These were not manifested in his executions of the composer's notes his released. In the nine-note group, termiworks, because of his in erminable pro- designs of the same composition. There nating the run in measure four, the first cess of laboring to refine and mould his fore, the interest in musical interpretation four notes should be played in strict time in measures 52, 60, and others. There ideas into the great works of art which is so varied that it is undying. Yet this as 128th notes followed by the group of seems to be a temptation for some pupils will forever remain in their final per- does not mean that any great interpreters five at a proportionately accelerated speed, to shur the F with the G-flat in the followfected form, among the treasured possesses ever seek to exaggerate their interpreta. The run should not be hurried. tions. On the other hand, they are contimually seeking, painstakingly and conscientiously, to come as near as possible F EETHOVEN did not throw his to the composer's meaning. Notwithstandcompositions upon paper in a rage ing this, the variations in the human mind or in a hurry. On the other hand, he and the human soul, to say nothing of the ing to lose for the time being its forbidding laboriously kept note books in which he jotnervous and muscular systems, are so great character, for the first three-fourths of thr

The Sonata's Character

in the end they become the very quintes.

** acter of Sonata Pantitique is detersence, the most intense and exalted expresminded by the severe and sombre nature of
and majestic without any suggestion of similar ones. The appropriature B-flat in tion of the original inspiration. In this year the internetion, which takes a find no bad humor, but rather a majestic measures leng, is intensely dramatic. It "The beginning of the Allegro di molto on the beat, not be forc. The whole passage whi and no read numer, not returner a majestre bears to get a househort unamate. It is not examined of the example of the exam abounces, a lirm and grim determination was a composition of the second metronomic marking. \(\sum_{o} \)—69. This is from a great runn, a furnous entropy of the form of the first first form of the first first form of the first first first form of the first invention, but after the two friends had nor crescendo in measure 14). Even the quarrelled, Beethoven said, 'Don't let us first chord in measure 15 is still piano.

a perfect mastery of the economics sate of a raggedness here would destroy the en-any mustacl composition is the fundamental condition leading to its best interpretative impression of the movement. Kindly with the notial marks in this edition very with decreasements. It is advisable to take Outdoing the Player-Plano

A three SEEMS to be a popular idea it is unnecessary to use the pedal more however, have a little support by a small marked. The Sonate permits of accent in the left hand, Watch the de-At that since the player-pianos of the unan marketu. Live contains or accent in the left hand. Watch the de-higher type can reproduce the notes of a great variation in pedaling; but, as I have crescend in measure 18, so that measures higher type can reproduce the notes of a great variation in presenting; out as a more composition with remarkable accuracy as to said, the notes themselves are no more than 19 and 20 will be a real piano again. notes, time, rhythm, and all technical details, the design of the structure, and it would be the performer in public should go to ex-tremes in doing more than that. That is, He should exercise all kinds of liberties use. Nor would this be desirable in the and distort his interpretations into what is edition, because they would demand so popularly conceived as "emotional playing" much detailed and skilled practice that the In such playing, allowance is made even student might misinterpret directions given for "wrong notes" as manifestations of the without personal explanations and opportunities for experiment under the teacher. In "Of course, this is a fatal error, as only general, however, the pedal should always

views upon this are indicated in his letters complexion as the same expressional to Czerny, who was teaching Beethoven's should be given in the first three important to Czerny, who was teaching Beethoven's should be given in the first three important

of the wave upon the first enough of the wave upon the following duarter note. The the art of musical performance. The come broader and broader, attaining a phrase

accurately, and not be deceived into exagaccurately, and no be discrete tively few students play this measure quite as also the three notes correctly, as there is an aural deception.

"The dot over the fourth chord (F minor triad), in the fourth measure does held just long enough to take the pedal, then both right and left hands should be

Beethoven's Diminished-Sevenths

"I N MEASURE five the composition changes temporarily to major, seemmeasure, but this is harshly contradicted by the forceful diminished-seventh chords ment paintstakingly ridding them of all incomments the chart in the end they become the very quintes—

"A S ALREADY mentioned, the chart in the end they become the very quintes—

"A S Already mentioned, the chart in the end they become the very quintes—

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"A S Already mentioned, the chart in the end they become the very quintes—

"A S Already mentioned, the chart in the end they become the very quintes—

"A S Already mentioned, the chart in the en

> thosen was for years an interaction of the metronome, clean and crisp in touch, an even plane, and again even more so in measure 80.
>
> Markel, the inventor of the metronome, clean and crisp in touch, an even plane, and again even more so in measure 80. have any metronome. He that hath true Always remember Hans von Billows'

"The movement commences with stern forte chords, all seven notes of which experience in teaching pupils to whom the plane, a very gradual crescente, as it is a seven to be a seven seven as the seven "It should be superfluous to mention that Jorie choras, an seven notes of winds a perfect mastery of the technical side of should be struck at once. Any suggestion sign createned meant loud, instead of not to reach a forte until measure 99watch the pedal marks in this edition very the left pedal for measures 11 and the left pedal for measures 12 and the left watch the pedal marks in this control to the left pedal for measures it and closely. The pedal marks have been indi-

"At the entry of the second theme (in which looks rather forbidding at first, is As the entry of the second theme (in which 100ks rather forbidding at first, is measure 51) do not let the left hand go to be understood more in a spiritual sense over the right and the right in turn jump and may have been inspired by the thought

contains the most difficult passage in the of each group to be struck with decision contains the most amount passage in the occasion group to be struck with decision-whole movement, although it may not look and not to be held, in contrast with the it. I am referring to the series of more four measures preceding, which still have dents. They should be played, as marked a more tranquil character, indicated by bernia, they submit be played, as marked the whole and half notes which should be confut. in measure 31, an the way through and should never be allowed to degenerate be carefully given their full value. into triplets, which would make the whole "In measure 113, there is a sudden pinno and the whole "In measure 113, there is a sudden pinno and the whole "In measure 114, there is a sudden pinno and the whole "In measure 115, there i passage appear insipid and trivial. This on the second quarter. The right hand



measures, to Beethoven's quite evident pure as it impossible to be to have the dynamic force develop bring the first on the black key with pe pose to have the dynamic force of the fingering with increasing intensity, reaching the crest fect elegance, and therefore the fingering of the wave upon the first chord of measure must be 3, 4, 3, with the second finger,

2017



ing measure, which must be absolutely



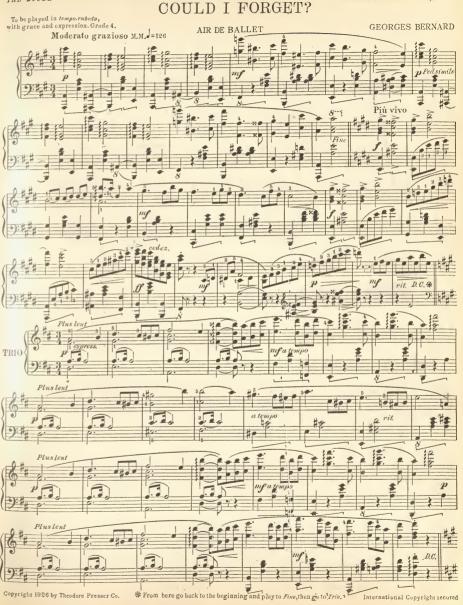
from which point the theme should broaden and become more tranquil in to interpret master worse himself with the garden present pres



over the left, but rather pass the left hand of the passage played on the violin, where Over the erty but rauter pass the left hand ander the right, which you can do very the phrasing would be actually carried out the parameter of the property of ander the right, when you can do very on phrasing would be actually carried one comfortably during measure 50, and the as indicated and would result in that per-right will be easily within reach of the feety natural emphasis of the first note light will be easily within reach of the textry natural emphasis of the hist note. B-flat in measure 51. The tempo slows of each group, without any thought of a down just a trifle during measures 49 and real accent. This is exactly what Bee-100 m just a true outing measures 49 and 100 m just a true outing. Links is exactly what are 50. The section from measure 51 to 88 thoren seems to want here; the first note

THE PEDAL should be released gring is 2, 3, 2, each time, with the first like a ball rolling down the hillside, of its on the following notes, with the wegenite of the companion of the period of th on the following notes, with the exception of and B-flat, should be slightly accentuated in measures 114 and 116 and stronger in measures 118 and 120.

and and a set of the s (Continued on page 769)



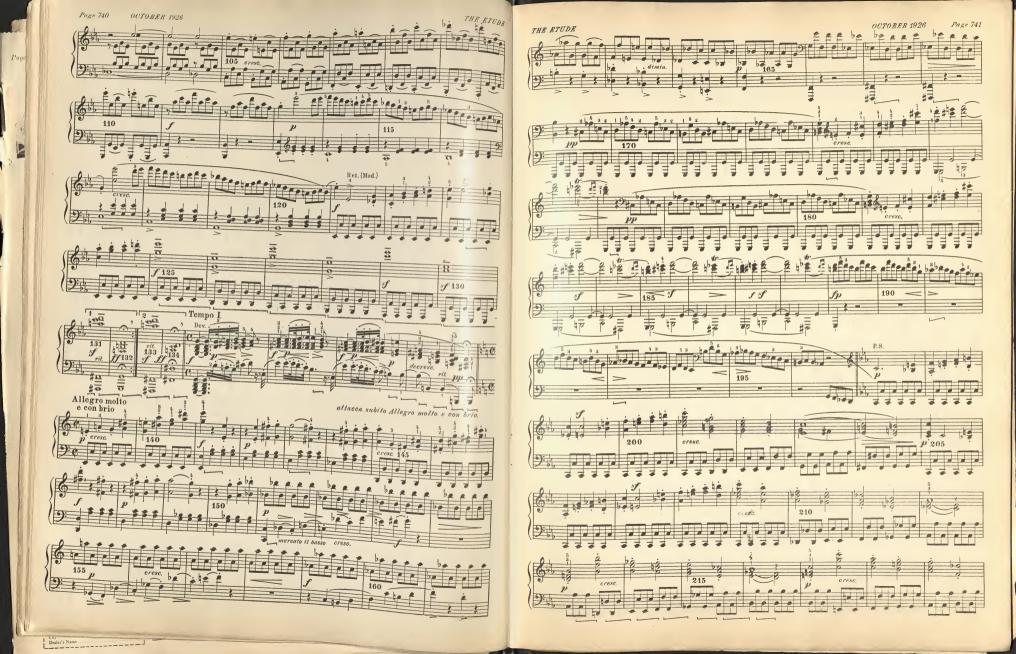
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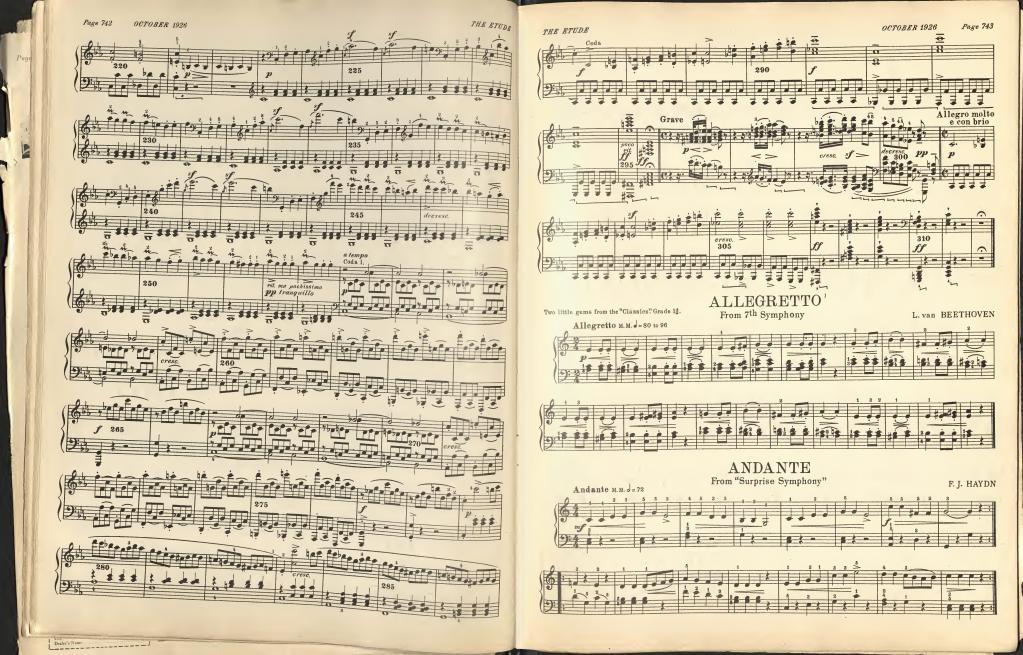
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See a Master Lesson on this movement, by the eminent Piano Virtuoso, Wilhelm Bachaus, on another page of this issue









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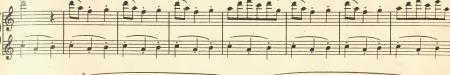
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THREE DANCES

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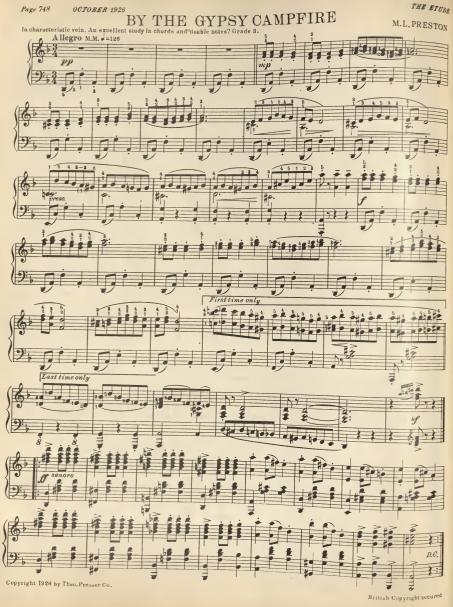
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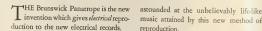


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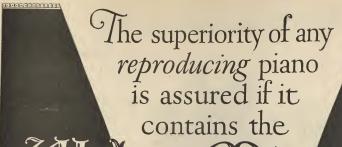
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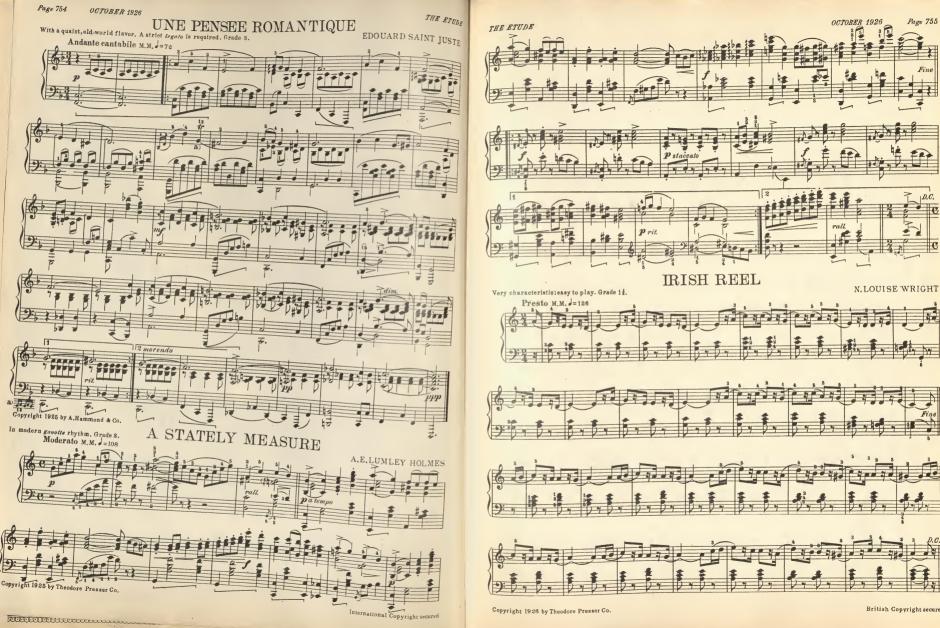
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Refrain Left, right, _ left, right, Shoulders straight and true, Left, right, left, right. But with motions few. If we practice ev'ry day We'll learn to walk the proper way, As we sing this roundelay Of left, right _ left!

THEODORA DUTTON

Left, right, _ left, right, Eyes held straight ahead, Left, right, _ left, right, With an easy tread; Lips clos'd tightly, nostrils wide, Lots of breath to take inside, Always marching with a pride To do as our Captain said. Refrain. Etc.



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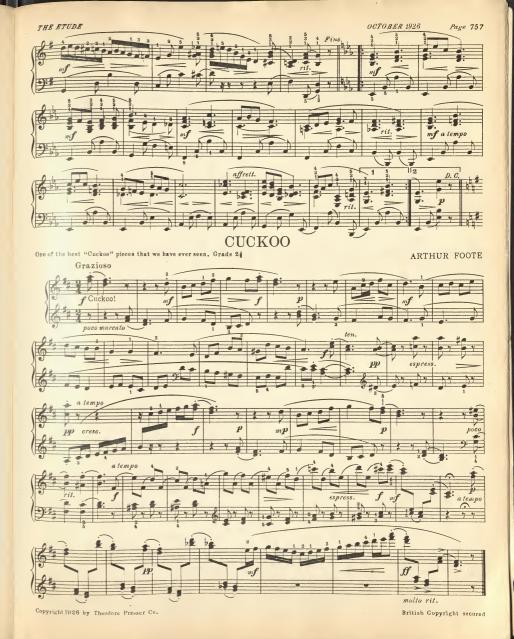
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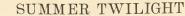
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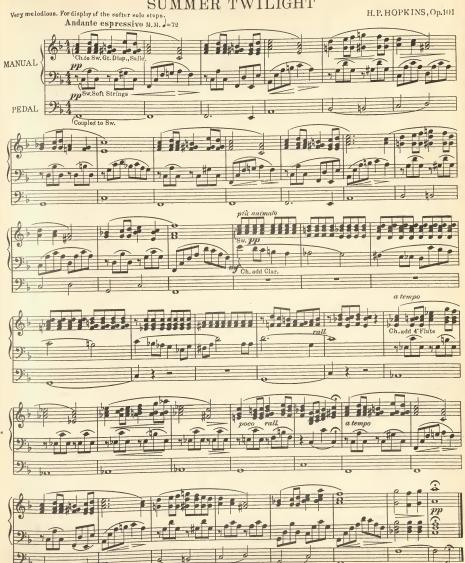
* From here go back to the beginning and play to Fine; then play Trio.

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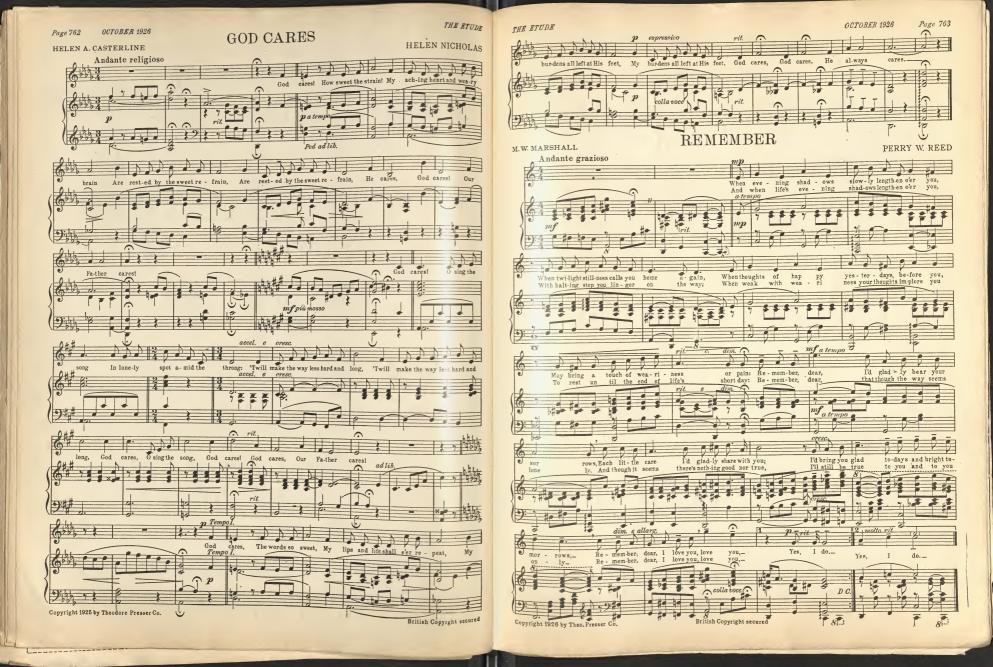




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Page 765

LAND OF MY HEART'S DESIRE



Educational Study Notes on Music in This Etude

By Edgar Alden Barrell

Galop Chromatique, by Franz Liszt.

Hilling solicitation applies almost equivalent flying this view of the property of the pro

agreed by the special both shrilling congregation and the special content of the special co

Mountain Zephyrs, by Georg Eggeling.

Mr. Eggeling is a German composer and special manner. Bern on December 18 seeker of enture. Bern on December 18 seeker of enture. Bern on December 18 seeker of enture. Bern on December 18 seeker of the Seeker of the

A Stately Measure, by E. Lumley-

Statety measure, or sight be expected for Limitey-Holmes, as might be expected of Limitey-Holmes, as might be expected on this compound name, is also an Englishman. This compound name, is a skifful first a skifful first a paceful lovely key. Plu mozze the compound of th

Ward.

Mr. Ward was born in Brooklyn, N. Y., on Mr. Ward was born in Brooklyn, N. Y., on one of the best of our knowledge at the compositions. The walk tempo in Land of my Heart's Desir. The walk te

International Copyright secured

Fairies' Jubilee, by G. N. Benson. ven, and similar measures, make

By the Gypty Complete
is in the interchange of success
second theme will need strong

The second theme will need strong

The second them is in F, the sub-dominant of
the main tonsilive. C. and legato. The second theme will need strong and legato. The second tames as in I, to associate man and legato. The second tames as in I, to associate man tonsility, C. A farry jubilee, though it has never yet been man tonsility, C. A farry jubilee, though it has never yet been man tonsility, C. A fairy jubilee, though it has never yet been man tonsility, C. A fairy jubilee, though it has never yet been man tonsility, C. A fairy jubilee, though it has never yet been man tonsility, C. A fairy jubilee, though it has never yet been man tonsility, C. A fairy jubilee, though it has never yet been man tonsility, C. A fairy jubilee, though it has never yet been man tonsility, C. A fairy jubilee, though it has never yet been and tonsility, C. A fairy jubilee, though it has never yet been and tonsility, C. A fairy jubilee, though it has never yet been and tonsility, C. A fairy jubilee, though it has never yet been and tonsility, C. A fairy jubilee, though it has never yet been and tonsility, C. A fairy jubilee, though it has never yet been and tonsility, C. A fairy jubilee, though it has never yet been and tonsility, C. A fairy jubilee, though it has never yet been and tonsility, C. A fairy jubilee, though it has never yet been and tonsility.

Mountain Legary is also a good cetave study.

Une Pensee Romantique, by E. SaintJuste.

Lierally randstard, the rities of this number.

Lierally randstard, the rities of this number of the following of the fo

Figure 1. The switch of crimoline and the soft patter
The wide of crimoline and the soft patter
The switch of crimoline and the soft patter
The switch of crimoline and the soft patter
The switch of crimoline soft switch of the switch list section Major and a section of Major section

Matching Song, by Theodorn Dutton.
Matching Song, by Theodorn Dutton.
Match as interestly share couped.
Match as interestly share couped.
Sixteen mental bear couped.
Sixt



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INGING HAS a practical technic which cannot be ignored. Lately I read a review of a new book on singing, written by a famous throat specialist The review stated that the writer announces what he evidently believes to b an entirely new departure in the field of vocal art. The principles of the de parture are contained in the following quotations: "Real art lies in the true expression of the meaning of the words made vital by psychological power, not by voeal "The word and not the tone must be the leading factor in artistic singing." The book has chapters on "Correct speaking as the logical ground for correct singing," and "The cause justifies the

The worthy medico adduces the voices and singing of Caruso and Chaliapin as proofs of his contentions, referring to the word "almost" in the last quotation opens of the new be allowed that Chaliapin is not alone in be left out of the reckoning by thinking the "AH's" will sound greatly like the and NE. The M and N for tonal effects," for any real artist, by ity reflect, to some extent, the mental re-

his public statements in an autobiographic out the preliminary foundation of training story of his life attest; and Caruso was a of the physical units which are called upon life-long and consistent student of his own to produce the voice. In other words, anatomy in relation to his singing, as a singing has a practical technic which canformer book by this very same famous not be ignored. throat specialist admits.

Any intelligent teacher of singing will, of course, add his testimony to the immense and indispensable value of psychology in singing and in the teaching of singing; but I seriously doubt if these same

As for "the word, and not the tone" be-Welsh baritone, who was a pupil of Shakespeare and who later became vocal instructor in the English Royal Academy which contained an exposition of the also that of the stubborn, stiff lower jaw, singers of the world. identical principles of the book by the provided the exercise be done properly and famous throat specialist.

Importance of Exercises

of psychological exquisiteness and ignor- move, and using a mirror for a tell-tale. lead to Rome." ing finger exercises any more than one The tip of the tongue should generously would look for a three-inch develop- brush the roof of the mouth from the back ment of his biceps through "expressing" to the front, beginning at about the soft his fingers in delicate gestures. The sing- palate and ending on the upper front teeth. ing voice falls into precisely the same category. Without those proper exercises the tongue is traversing the roof of the which make for flexibility, dependability mouth, should be sufficiently loud to comand endurance, the singing voice cannot, pcl a proper breath intensity, and should, at by its very nature, achieve its full and the same time, set up the resonance of the normal development.

Let us by all means admit the fact that cavities respond to certain French sounds. some great singers worked out their own At the instant the "L" or "UL" is ready vocal problems; and, having admitted it, to open into the widened sound of "AH," do not let us forget to declare the equally the tongue should explode the "L" with a important fact that these formed but a stroke resembling the sharp fall of a hamimportant fact that these formed but a stroke resembling the sharp rail of a name scant ten per cent. of the host of great and ner on the side of a swinging locomotive probably the less to start with, and the from being lost, has been before it always singers whose entire vocal training lay bell. Indeed, the sound produced by the best to start with, and the from being lost, has been before it always in the hands of their master-teachers. The device can be made to sound as purely like still. EH (as in set), and A (as in say) truths liad down by Tosi, Potopra Agri in the hands of their master-teachers. The device can be made to sound so parcy inc. 307, 101 (as in 307), made (as in 307), truns laid down by Tosi, Porpora, Detraining of those teachers was the training of those teachers was the training the actual tone of a bell that I have known will be found the most complainant of the colar particular training to the colar particular training tr training of those teachers was the trainting of the old Italian school of singing,
persons in another room from the singer words sounds in assuming the forward posis. Caccini and others. The whole of better than the singer the sounds are summing the forward posis. Caccini and others. The whole of better than the summer than the su ing of the old Italian school of singing, persons in another room from the singer vives some an account of the voice. These sounds will be entrois there, always has been, and all the case of a high female tion of the voice. These sounds will be entrois there; always has been, and all the case of the case based on obedience to the laws of respira- (especially in the cases of a lingh ternate tion and resonance, pursuit of the beauties voice), to believe that a bell was struck, best followed with the practice of UH ways will be there.

(as in lawer) AH (see in lawer)

The Singer's Etude

Edited for October by Well Known Specialists

It is the Ambition of THE ETUDE to Make This Voice Department "A Vocalist's Magazine Complete in Itself"

Practical Singing

By Homer Henley

latter as "one who has almost completely the old school and the wild over-shooting this seem difficult at first, the difficulty will ring on your teeth as it has not abolished concern for tonal effects." The of the mark by the too extreme enthusiasts pass with but a small amount of practice. Having done the LE on the door for much speculation. It must seven be seen that the sustained "L" or "UL" between by semi-tones, go to the sounds of MI

Independence of Tongue and Jaw

an "almost completely abolished concern teachers. That tone-color and tone-qualfor tonal effects," for any real artist, by ity reflect, to some extent, the mental re
The lower and "almost completely abolished concern teachers. That tone-color and tone-qualfor tonal effects," for any real artist, by ity reflect, to some extent, the mental re
The lower and "almost completely abolished concern teachers. That tone-color and tone-qualfor tonal effects," for any real artist, by ity reflect, to some extent, the mental re
The lower and "almost completely abolished concern teachers. That tone-color and tone-qualfor tonal effects," for any real artist, by ity reflect, to some extent, the mental re
The lower and "almost completely abolished concern teachers. That tone-color and tone-qualfor tonal effects," for any real artists, by ity reflect, to some extent, the mental re
The lower and "almost completely abolished concern teachers." The lower and tone-qual
The lower and the lower and the lower and tone-qual
The lower and t the force of the urge of his art, must action to the sentiment of the works of the of its power to interfer with the tone, but loudly as possible, and the amount of in rise above tonal technic in the white heat song is readily acknowledged by those it will also be found that the throat is in tensity engendered thereby will compen same teachers. But it is scarcely reason- a condition of perfect freedom and open- sate for the lack of volume. The However, the foundation of technic able to suppose, by any of the laws of the must be there! Chaliapin's technic is or even of common sense, that any sing-surely under his every interpretation, as ing worthy of the name can be done with- "AH" (the tarset and most beautiful slow bcats. vowel to be heard in song) for this cannot It will be found that the succession of

PERHAPS ONE of the most impor-

tant of the foundational truths of vocal adjustment is laid down in the vowels should be sung on the same note: taken and the application of the principle statement that the throat will be comfort- LAH, LEE, LAY, LAH; or LAH, LO, of the load consonant usberning in the inteachers would give psychologic force the ably open if the independence of the LAW, LOO. With these latter vowels tense vowel, in exactly the same place entire credit for vitalizing either voice or tongue and jaw be established. This meens the lower jaw is bound to move more or will be found to function with words quite that if the tongue can move freely while less, but care should be exercised to mini- as readily as in the exercise. It is, of the jaw is in a state of unconscious repose, mize that movement as much as possible. course, understood that the exaggeration As for the word, and not the tone: be the jaw is in a state or unconscious repost, in the landing the leading factor in artistic singing, the freedom of the throat is assured. As When the vowels are right promoted the recessary for the success of the exercise there is certainly no new idea here, for a general proposition this will be granted with the found to resolve the proposition of the proposition will be found to resolve the proposition of the proposition will be found to resolve the proposition of the proposition o a general projection that with a serious state of the principle is gained to the without much demur, but the method of side almost wholly in the spaces of the of the principle is gained to limits con its accomplishment has always been a substitution of the principle is gained to limits con its accomplishment has always been a substitution of the principle is gained to limit so the mouth-cavity. Not that ject of the greatest vexation to teachers the sound known generally as "nasal" will of the voice. The following exercise, if be heard and felt, but that rare and subtle institution in the engine adopt Academy of the voice. The consumption of Music, published in Landon in 1906 a followed with exactness, will solve not sound whose production is confined at WHEN A FAIR working knowledge book called "The Singing of the Future" only the problem of the open drivings, but most exclusively to the vivies of the great. only the problem of the open throat, but most exclusively to the voices of the great

Singing the Initial Consonant

NOTHER exercise is based on the Great vocal principles are simple things; A NOTHER exercise is based on the following proposition: If the initial so simple as to appear platitudinous to the be forward. Relative loudness implies vents them from recognizing that great relative breath-intensity; and so the breath-truths are nearly always cast in the mold the same time, set up the resonance of the head cavities in the same manner, as those intensity necessary to produce a loud con- of simplicity. The old Italian masters of sonant will bring a following vowel on the song said very little in the brief bits of teeth, provided there be no lapse of breath-wisdom they passed on to postcrity, but pressure or hiatus of silence between the what they did say was golden

tion and resonance, pursuit of the beauties voice), to believe that a bell was struck, of phonation, and diligent practice of scales pather than that a tone had been sung.

At first little success will be achieved on in sun, JAW (as in saw), O (as in so), at laking thought only, nor by beautiful and softenged. and solfeggi.

At first little success will be atherwed on in sat f, Avv (as in saw), U (as in so), taking thought only, nor by beautiful and Truth always falls between two ex- the lower and lower-middle notes of the OO (as in stood), and OO (as in stood), expressive pronunciation only. (Though Truth always falls between two ex- the lower and tower-smoore more of the control of the many falls of the control of the cont

Z. and ZH. Begin the exercise on am middle and comfortable note

THE ETUDE

Let us take the consonant L and the vowel E to start with, and sing LE four times on that note loudly (that is, with the degree of resonant vibrancy and intensity which is in entire consonance and accord with beauty of tone; sufficiently loud to soar ringingly over the tumult of a great combined orchestra and chorus and still all beauty). L, then, must be sung as loudly as any vowel ever sung.

Also, it must be sustained three or four slow beats before the E is sounded. It is important that this be fully understood for the success of this exercise depends wholly upon the loudness (and consequent intensity) of the consonant.

If there is no cessation of sound hetween the consonant and the vowel vou will find, after but a few notes, that the It will also be noted by the experimenter about six steps of your scale, progressing

be sounded without the throat being per- the vowels, arranged thus, is the order most favorable for bringing them all upon This exercise should progress by semi- the upper front teeth. A surprising de tones from middle G to the G above, for gree of case in the forward placement of sopranos and tenors; and from middle C the voice will follow the practice of this to the D above for contraltos and bari- exercise and a corresponding case and comfort in the regions of the throat, jaw After the "AH" has been freed, four and tonguc. Songs may now be under-

gained, both should be used in every form The exercise here set down is a sure of scale practice. Let the first note of road and a direct road-in fact, a short every scale be comfortably and freely Select a comfortable middle note in the cut to the tone-quality employed by all of produced by the throat-opening and oice. On that note sing the sound of the great singers. Not that it is the only jaw-loosening principle of the first exer-NO ONE WOULD expect to play the LVH (AH as in father), four or five one; that would be straight seem class, and overels brought on the teels with piano by merely holding thoughts that every succeeding note of the scale be kept in a like state of freedom and impingement on the teeth.

palate and enoug on the upper room econ-traction of the long "L" or "UL", while consonant of a syllable or work to sumple as to appear plantamnous or the the tongue is traversing the roof of the sum as londly as the vowel which follows the tongue is traversing the roof of the sum as londly as the vowel which follows it, then the placement of that vowel will knowledge is a dangerous thing" that pre-

The consonants L, M, N, and R are Italian bel conto," when that art, so far

tremes, and we may in this connection, as voice. Notes around the upper-motine will meet not be solution of the vocal be found the most bedief for the problem somewhere between this day, hard-duction of this clear, effortless bell-tone, quence would be J, Z, V, B, O, Chard), samp. Det conto can be attained if the and-fast rules of the fanatical element of Remember, the jaw must not move; and if F, H, K, P, T, S, and the buzzes: TH, V, pupil will recognite the visial importance

and the enduring truth of the words of long practiced pure intonation, sustained and the enduring that at the end of the notes, trills, phrases, and well-expressed pier Tost, writery—words as vital and recitative, and considers that the master the to-day as they were then—"The voice true to-day as they were then—"The voice cannot always be beside him, then he the to-day as they were then— the voice cannot always be beside him, then he should be cultivated by a correct performance of exercises in agility. Then formance of exercises in againty. Then the world must ever be his own pupil, and on all occasions. When a beginner has his own master."

The Nose Sings, Too

By Charles Tamme

THE NOSE should sing every note. It tical purposes it is best that the singer simo. It is needed with the tenderest brations or noises. expression as well as with the most dramatic climax. Bel canto and contabile cannot exist; staccati are useless; and ever, is not of a lasting nature. sugreuto and martellato are only strenuous physical efforts, without the singing nose,

singing nose is not in the learning how it at first, his ugly to himseli

this is partly because The reason empts, and also because on ali it hard to adjust his sense of hearing to the great difference as board without resonance or with very little nasal resonance, and his voice heard with a maximum of

much easier it is to sing this new way; to make his nose sing. how much sweeter and more brilliant is its carrying power!

Though nasal resonance is often recogthan a conse en the two.

in seeking for the singing go ahead! habit of singing through without nasal resonance,

scribing nasal resonance; but for all prac- onance in the nose.

should sing with the most delicate pianis- should think of his work entirely in terms should using on his work entirely in terms aims as well as with the strongest fortis- of singing rather than in terms of vi-

First attempts at nasal resonance sometimes cause dizziness. Such a state, how-

There are exercises especially helpful in encouraging the nose to sing. The The great difficulty in establishing a best mechanical approach is by sustained vocalization with ce or a on all the notes this is comparatively simple—but in in the singer's voice. The nasal conpersuading the singer to be willing to sonants n and m used in connection with sing in this way. For when he tries these vowels further help the singer to voice sounds rasping and find the way. After using ee and a, as above, it is good to use ah. Another simple exercise is to take the first five notes of is rasping and ugly in the scale and sing, up on && or a and down

Memory is of great help in establishing a singing nose. When this way of singing has been found on ¿¿ or ā, the student's memory tells him how the nasal resonance feels or sounds on these vowels and thus helps him to acquire the same on his Perseverance is the important precept other vowels. Also by means of his here. In time the student realizes how memory, he is able to retain the ability

There is one important warning in conthe voice becomes; how much greater nection with the singing nose-to be sure not to mistake some contraction of the palate, or of the tongue or a tense throat iished by a sense of feel- for the singing nose. The sounds are it is generally the most scmewhat akin. But the sound produced For nasal resonance by contracting the palate, the tongue or quality of tone rather the throat is usually tiring work, whereas feeling, except, perhaps, in with the singing nose it is easy. Look in ming when it is hard to the mirror and avoid all outward signs of strain. Be sure you are right. Then

Once this resonance is obtained, it should is a habit comparatively never be absent from any tone in the than the one of singing almost entirely with nasal resonance. Deeper resonances. as, for instance, from the chest, may be The word "vibrating" is probably more added, as desirable or necessary; but foreaccurate than the word "singing" in de- most and always there must be the res-

Some Vocal Helps

By Eutoka Hellier Nickelsen

1. Take position before the introduction 5. Enunciate clearly.

s begun to be played. 2. If using music do not forget to take free, easy manner.

the eyes from the printed page.

3. If singing from memory, keep in mind the correct position of the hands. 4. Keep within your range; and remember that the rich tones are those which make the greatest appeal to the heart of the listener. has completed the number.

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'droma' being used in its accepted sense of

something that can excite one and emotion-

ally sweep one off one's feet-I regard not

as the playwrights Euripides, Shakespeare,

lbsen, and company, but as the musicians Wagner and Mozart."-Hubert Griffith,

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6. (a) Breathe properly. (b) Sing in a

7. Sing on pitch.

8. Avoid the tremolo. 9. Dress suitably for the occasion.

10. Stand quietly until the accompanish

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Master Lesson Upon Beethoven's Sonata Pathétique

By Wilhelm Bachane

three times the pleading theme is heard, but

would help, and pleading be of no avail.

And new efforts are made (Allegro molto).

Some haunting fears and doubts (measures

69-72 and 77-80) have to be conquered by

the phrase in measure 83 repeated three times. A run of 8 measures leads to the

recapitulation of the principal subject of the

Allegro, which we have called 'the theme of

through renewed activities with the two cli-

maxes to the feeling of exhilaration from

measure 279. The theme of attack again

leads to a grand climax in 296. Now fol-

low four measures of the greatest signifi-

cance. Opposition apparently being entirely

overcome, measures 297, 298, 299, each begins with absolute void. All the same, the

pleading theme appears three times with

increasing intensity, in fact the third time with greater intensity than ever before, al-

most an outery, as if the loneliness of the

victor was even harder to bear than oppo-

sition and struggle. A touching illustra-

tion of the solitude of greatness. Still, to

quote Schiller, the strong man is mightiest

"Although the Sonata Pathétique bears

"Concentrate all the energy, psychic and

which should be struck with vehemence

and strictly together-striking the chords

from a distance above the keyboard, with

(Continued from page 736)

the passage from measure 223 to 290, as it, that much, the hero has a few moments of the passage from the first corresponds with the passage in the first corresponds with the passage in the first care from the Allegro, which I have marked part of the Allegro, which I have marked part o

arefully.

The measure 297, we find the resumption day. However, in measure 121, he picks of the Grave. In 297, 298, 299 and 300, himself up in a second, for some new of the orace, the passage should be cumulative in in- heroic effort, of which the chord in measthe passage tensity, and in measure 299 it might even ure 134 is the final blow, fortissimo. (The be permissible to become broader in tempo. repetition seems to be indicated more by However, there should be no further adherence to the old-fashioned form than niensto in measure 300. The concluding by inner necessity and is better ignored.) six descending chords in measures 299 and Now, Tempo I, Grave. Opposition is six descending played with beautiful legato still there, threatening three times, and

"The measures 301-304 should be again this time not with greatest intensity the bieno, without accelerando or crescendo, third time, but retiring into pianissimo, as which latter is reserved for measures 305- if the hero had recognized that only effort 307 and works out as follows:

p mf | f = | ff 306 307

"It is obvious that it would spoil the meaning and the effect of this quick crestendo, if you were to start it before meas-

recapitulate, I would like "In order to attack.' It loses some of its sternness by to add a few words suggesting a poetical the modulation into D-flat from measures analysis of this movement, as it has forced 209-212, which passage is repeated three The opening theme times with growing intensity. This leads itself on my in two sections, namely (measure 1) div once more into the passage of tender the forte chord and the pleading motive. thoughts (the mordente episode) and

"Let me sugarest the name 'opposition for the forte chard, and it will then appear that the hero foods opposition in his way and he tries to conquer it right at the star repeats three times, the pleading the third time being the most inense by virtue of dynamics, tonal height and repetition. We will notice the number 3 playing quite an important part as we go on. In measures 5, 6 and 7, we find the pleading theme again, three times with increasing intensity interrupted by oppos-

ing forces (to the rhythm & thrice repeated). This is the last time the opposi-

tion speaks in vertissimo, and it seems to by himself, and the movement closes with retire exhausted for the time being. The an overpowering assertion of strength. hero sets to w rk right away (Allegro di with the theme of at- the early opus number 13, and is a work of tack (measures 11 to 15) which means un- Beethoven's first period, written before the ceasing toil, and already in measures 38 age of thirty, the intensity of its appeal is and 42, we seem to hear parts of some so strong that we can only put it in a line Chinese wall falling down, and more so in with his greatest master works. measures 45, 46, 47 and 48. This is where the hero relaxes in his work, given to more physical, you have on the final four chords, tender reflections. The phrase

then is followed by the phrase

a three repetitions, intensified each time by the change in key. Still the rest can be only temporary and work begins again in 5. What do crescendo and diminuendo only temporary and work begins again in measure 89, at first piano and carefully, infer? but working to a climax in measures 99dimax reached in 111-112. Having achieved it rank among the composer's sonatas?

a combined movement of lower arm and wrist, which will bring the Sonata to a maiestic and significant close." appears three times up to measure 71 and Self-Test Questions on Mr. Bachaus's Article 1. What was the character of Bee-

thoven's grandfather? 2. How did Moscheles obtain his first copy of the Pathétique?
3. What was Beethoven's method of

4. Outline the execution of the intro-

6. What was the "period" of the com-A new start is made and a higher position of the Pathétique; and how does

"Not entirely is the utilization of music "The evolution of the Sonata form was in our work processes a matter of sentiment. Rather, to a considerable extent, This was not accomplished by any one does it serve materially to increase out- man or at any single time or place. It Put and to bring about what may be termed is the consummation and concentration of a substantially improved industrial spirit." all the greatest and the best of musical -Hon. James J. Davis. genius.



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The Junior High School Chorus (Continued from page 732)

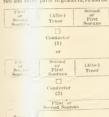
Every real boy is proud of a "deep low voice" and boys with unchanged voices will try to imitate the others. The small hows like to sit among the larger boys. Where the teacher is in doubt the boy should be called on to sing individually. The boys with unchanged voices resent being called contralto when the other boys are called baritone or bass. They enjoy being known as tenors, however.

THE ETUDE

Easy four-part numbers of limited vocal range should be introduced when the boys of changed voice are capable of carrying a single part. The practice of alternating the assignment of first soprano and second soprano parts for the girls should be continued in the upper terms of the Innior High School mass chorus work. It may be necessary to separate the girls in a seating plan which provides for placing all of the boys together in the middle seats of the auditorium. If the auditorium is narrow, one half of the girls may be scated behind all of the other pupils form-ing the lose side of a letter "L"

Seating Plans

THE FOLLOWING diagrams show the a rangement of seating for the lower and supper chorus groups in the be reflected toward the chorus. Junior High School.



Boys scated in centre.
 Boys scated on right.
 Scating for narrow auditorium.

(3) Seating for narrow auditorium.

Seating plans for chorus work in one, two, three and four parts in grades 8b, 9a mid 9b and 10 mid discussion of methods of proposed the proposed part is the same when a full discussion of methods of proposed p

(Alton) Baritone



(Alto-) Conductor

Boys scated in centre. Boys scated on right. Seating for narrow auditorium.

In the above diagrams, number one in each case works out most successfully as the boys are directly in front of the conductor. The accompanist should be on the conductor's right so that, when the lid of

two and three parts in grades 7a, 7b and 8a:

CONSIDERING the double objective of preparing part songs which may be used in the assembly as well as in the choral program, it is well to have at least two sets of books for use in the auditorium. These books should be kept in racks placed on the backs of the folding or opera chairs.

A serviceable and comprehensive song book should be obtained, one which will furnish material for six terms of work on the basis of twelve or fifteen numbers a term. These numbers should be in one, two, three and four parts and in addition a fair amount of assembly material should be supplied. This book should be considered as basic material for chorus work and enough books should be secured to enable each pupil in the large choral groups to have his own copy.

In addition to this a community or small assembly song book should be furnished on the basis of one for every two pupils. This material will supply the needs of general assembly, seasonal and community singing. Now that we have considered the organization of the chorus work for the Junior High School, let us consider the details of carrying on the training of the large choral groups in intensive part-

Used Piano Purchasing Reminders

By Fac C. Prouse

without first gathering important details well to ask the owner when it last had a about it. Only expert tuners and dealers tuner's attention. in pianos know the value and condition Next, it is well to make inquiry concernplaced upon the floor for sale.

dealer often seems too high in price, the purchaser blindly chooses an advertised instrument in a private home or at public auction. Here are just a few hints to make this buying less haphazard.

The names of the standard make pianos can be given by a piano tuner or music dealer. Having found such a one the caller. Having found such a one the Rounded legs, curved cheeks, an lkeyboard and play a few measures or rights with ukulele attachment indicate an ask another to try the piano so that he old piano, as well as fancy cases, yellow may hear the tone. But the chances are ivories and uneven Leyboard.

It would be folly to select a used piano that this instrument needs tuning. It is

of used ones. They pick them up but ing the pitch of the instrument. A piano put them in shape before they are ever may be in tune yet pitched too low to use with other instruments. This pitch Because the used piano sold by the music can be determined by anyone who plays a wind instrument or by a tuning fork. A piano out of tune or off pitch means a series of expensive tunings and possibly the buying of new strings for the ones broken when tightened. For this reason the purchaser should insist on a piano

Rounded legs, curved cheeks, and up-

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(2) All passages in which the part next above the pedal part happens to make a good bass itself. There are a great many such passages. But they can only be recognized by a player keenly sensitive to harmonic effects by natural gift, or who has studied harmony, especially the treatment of second inversions; the resolution of discords; and root progressions. No organist should be content without a knowledge of the theory of his art at least up to this point, if only for the sake of economizing his organ practice!

The student, moreover, should prepare on the piano:

part is silent; this hand can then be used a tied note in the other. Where this is not often too short to be of much use. Some to play the pedal part;

part simply duplicates the right-hand part chord. (omit the left-hand part and play the pedal part instead);

Prio of Bach, already quoted (bars 102-110). They may be practiced in two ways: Ex. 6
(a) pedal part left hand; left-hand part with right hand; (b) left hand plays its L.H. own part; pedal part played by right hand crossing over left hand. This latter method is what is colloquially known as a "twister," and to attempt it will reveal how closely we associate the right hand with the upper part of the harmony and left hand with the bass, which, in turn, is why the latter is so prone to duplicate the pedal notes! But it is excellent practice, and the student who has mastered a passage in this way will find it child's play when he gets

(6) He should also master at the piano Ex.7 all passages in which the lowest notes of the left-hand part duplicate the pedal notes. (That they are an octave higher than the L.H. pedal part does not matter, provided they are still the lowest notes of the harmony.)

(7) All passages in which the pedal part is simple enough to be played by the left hand in addition to its own part. There part may have one or more iterations octave, furnish, perhaps, the greatest numare many such passages, and the number omitted. Care must be taken that there is ber of opportunities for the application of may be still further increased by modifica- always a note to receive the accent, unless this device. The longest example I can retions which do not alter the harmonic bass this falls on a rest in the original. in any essential particular, though they may

An excerpt from an arrangement for in bar forty-three of the before-mentioned pedal notes may be brought within reach will illustrate this: As written; by being played an octave higher than as Ex.8 written, provided that they are still the lowest notes of the harmony, but not if L.H. they would thereby be placed higher than notes previously above them.



A long-sustained note in the pedal (b) A long-sustained note in the penal (c) Notes may sometimes be omitted the beginning or each part may be just firmly touched, the hand from a chord without violation of any har-some cases to sustain it with the damper-found a fellow student of mine (after-found a fellow student of mine (after-found a fellow)). on the sample-pressing in a canaging and cated noises, c. g., a note in the igni-monies in the upper parts will not allow band chord may be omitted from the left, twice, the whole comparison, the left when the constitution is the sample of the constitution of the c monks in the upper parts will not allow hand chord may be omitted from the left, twice, the value composition, the left trying to kick the patiern out of the this, the remaining time between this note and the fifth of a chord (reckoning, of hand playing the pedal part, and the right carpet at the same time! "No!" he exthis, the remaining time between this note and the fifth of a chord (rectoning or hand playing the poor part, and the right and the next one in the pedal part may be course, from its root, not necessarily the hand playing firstly, its own part, and plained, he was "only playing a pedal-pass secondly the left-hand part, the right-hand sage on the floor!" in the quotation from Bach's C-minor inant seventh. A bass note must not be This plan will be adopted only, of course, min the quotation from baths 8 designs and a model process of the whole note may be played as quarter notes, with the touch known to (8) Practice at the piano will be adapted to the piano wi

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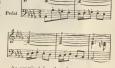
Getting Organ Practice on the Piano

By Clement Antrobus Harris

Part II

(3) All passages in which the left-hand pedal and left hand in the first bar, and of this description, and those few are very the case the two notes, as note and chord, times they cover a complete phrase of the (4) All passages in which the left-hand must be played arpeggiando or as a spread pedal part and in this case should be taken

(c) Similarly, a long chord in the lefthand part may be shortened or sustained Ex. 10 (5) Passages in which the right-hand by means of the damper-pedal, and the part is silent. These are not common, but hand released to play moving notes in the an example will be found in the C-minor pedal part: As written for the organ: Widor, 5th Symph.





shorten some of its notes. Thus (a) the organ solo of a song by Hamilton Grey Bach Trio. Five bars of the right-hand



LH. 27. 10 ч ч 1 (c) Notes may sometimes be omitted the beginning of each lar or so, and in late Dr. E. G. Monk of York Minster once

owing to the identity of notes between dition to its own part. There are not many advantage of. In the following extract



from a well-known slow movement of Haydn's, the left hand will play its own part in the first bar and the pedal melody in the second and following bars, when the right hand will take the two manual parts:

Trios, when they can be played upon one (d) Repeated chords in the left-hand manual without transposing either part an Cradle Song. call is the sixteen-bar subject beginning part consist of an inverted pedal-point, and were it necessary (which it is not) this could be omitted without serious detri-

ment to the harmony, practicable to reiterate the pedal note at

as quarter notes, with the basels known to

(8) Practice at the plano will be assumed to plants as organ tone, and indicated by a short horizontal stroke. In this case the variageous, also, for: All paragoes in plete in all parts do not apply. Some prospecting at the instrument blindfolded he can gressions will sound very bare and inconsectivations.

bad effect which a wrong bass would; and, as practice in reading, the playing of the left-hand part by the right hand, will be found excellent. Indeed, the methods here sketched out are very much akin to study ing an orchestral score in sections, first say, the string parts, then the wind parts. and always keeping the fundamental bass in mind. This is much more musicianly than learning by rote.

An Objection

THE YOUNG student may object that when either hand is playing a part belonging to the other hand or to the pedals he is not getting practice in the fingering he must adopt when at the organ. This, of course, is so. But the admission is simply saying, in other words, that practice at the piano is not usually to be regarded as a substitute for, but an addition to organ practice. Simple music can often be played straight away on the organ after careful rehearsal on the piano. While, in the preparation of more difficult music, it is rather an advantage than otherwise when the student is compelled to play independently of finger-habit. It obliges him to study music as music and not as mechanism. It stresses the fact that his work should be mental rather than physical. Given fair efficiency in manual and pedal technic, all organist who has learned even a difficult piece by heart at the piano, and is haunted by it in his "mind's ear," will be able to render t quite passably on the organ at the first attempt. Proof of this may be seen in the technical difficulties of the music which expert organists not infrequently extemporize! On the other hand finger-habit is treacherous: it may seem to serve one well a score of times, and then, under the slightest attack of nerves, prove to be a false support.

A great many compositions are now published in several forms for different instruments and combinations of instruments and voices. A careful comparison of a number of good organ and piano arrangements of the same pieces will prove an invaluable lesson in the art of adaptation. This is especially the case if the music was originally written for the organ and has been adapted for the piano by the composer, as in the case of Guilmant's Prayer and

Passages for Pedals Alone

THOUGH, of course, the pedal part cannot be actually played by the feet at the piano, much can be done to forestall and prepare for practice on the pedal-

Firstly, the footing-right or left foot; toe or heel-can generally be determined, and where necessary marked. The whole, (9) Moreover, on the piano may be or at least any specially difficult passages, (9) Moreover, on the phano that be of a reas any specially difficult paracticed all passages over a pedal point, should then be committed to memory. The The harmonic principle is that the lowest writer did most of his "grind" on a moving part above a pedal point must itself village organ a mile from his home, and form a bass which would be satisfactory even a delightful winding country path without the pedal point. Consequently the along a good fishing stream did not always pedal may be omitted except at its begin- allure him from the singing, humming, ning and end, at which point it must form buzzing, or whistling of any specially part of the harmony, and the part next difficult pedal passages he was going to above might happen not to form a good practice. (Piscatorial considerations were allowed precedence on the way back!)

wards the well-known Dr. Swinnerton trying to kick the pattern out of the

short horizontal stroke. In this case the rement the left-mand part is subjected by the right hand in adquential, but they will never produce the pedal, and manipulate any other mechanical

music at the piano, he should go through gamist at one of the English cathedrals got music at the ranging of drawing and putting in most of his practice in this way. If the the actions of the registration on his care must be taken to draw and replace

THE ETUDE

the damper and soft pedal may be used in board does not rattle. place of swell or composition pedals which Organ music often makes an admirable occupy corresponding positions at the piano duet, one player taking the manual

Practice on a Dumb Organ

ing on a dumb instrument hear the sounds reading, time-keeping, and taking part in mentally almost as clearly as when the concert music; and players of equal capacity notes are physically audible, can practice may take turn about and thus each learn on an organ without turning on the wind. both manual and pedal part.

accessory. Then, when practicing organ A friend of mine who was assistant orstops inaudibly (this, of course, should When the character of the music suits, always be done) and to see that the pedal-

parts and the other playing the pedal part an octave lower than written in order to get the sixteen-foot tone and leave room STUDENTS who possess the "mind's for the manual player's left hand. This ear" in a marked degree, and when players will afford admirable practice in sight-

Among the most difficult and also most

The Chorale-Prelude

By Edward Gould Mead

PLAYING a chorale-prelude based on a as a solo on the swell with soft reed and chorale-meledy or hymn tune which is fa- strings and the middle voices on the great majority of the congrega- (or choir) flutes or soft diapasons coupled service an atmosphere of to pedal. ation. Take, for instance, In the second type the chorale is treated prelude on "St. Ann" by T. in canon form with accompanying parts.
In which the broad, digniThe chorale is the highest voice, the im-Croft's hymn tune is en- itative part entering two octaves lower in hanced by an ffective setting, each strophe the bass, other parts being middle voices. appearing at intervals in the The imitation is strict throughout and by h the tuba is coupled. Im- means of a heavy registration (diapasons or the final strophe, the first and reeds) should be made to stand out weated on the tuba with super above the other two parts. Other pieces ber, an awe-inspiring effect on of this character are the eleven choralea large or ant. If there is no tuba, the preludes of Brahms, Opus 122, especially muclody may be brought out on the dia-Numbers 7, 8 and 10.

Another equally effective chorale-prelude interesting of chorale-preludes are the by Mr. Noble is that on the air "Mel- "Choral-Improvisationen" of Sigfrid Karg-The is more in the style of free Elert, Opus 65, six volumes, typical expart-writing as contrasted with the chordal amples being Gelobet seist du, Jesu Christ style of the 'St. Ann" prelude. The hymn and Macht hoch die Tur both in Volume tune appears as a continuous melody played One. In the former the chorale-melody on the Fre ch horn stop, in the absence of appears in the pedal with four parts added s flute or soft diapason may above in florid counterpoint in highly com-Both of these pieces are of a plex rhythm. For registration, eight and four foot flutes for manuals and sixteen rade of difficulty.

dying the type of chorale-pre- and eight foot for pedal with couplers on the hymn tune of which may be used at the beginning, adding forte great many good examples by and fortissimo combinations toward the d American composers, one end. the forty-five chorale-pre- The second example is a virtuoso piece liturgical year by John Sc- of advanced difficulty in the style of a free They are found in Volume fantasia, the chorale appearing in manual the Peters' Edition of his organ and pedal partly in octaves. There is much These remarkable compositions florid counterpoint in the pedal as well as are based on the chorale-melodies of the in the manuals. In the middle section German Lutheran Church and are among there are several measures of rolled chords. the best of Bach's writings. Representa- The registration should be for foundation tive types are Alle Menschen mussen stops with the addition of mixtures and sterben (Number 2) and Erschienen ist reeds for the fortissimo passages and full der herrliche Tag (Number 15). In the organ for the coda. first type the chorale-melody is enhanced counterpoint. These parts may be played make excellent recital pieces as well as on the same manual as the melody with a church service numbers. Concert organregistration of soft eight and four foot ists would do well to include them in their stops, or the melody may be brought out programs.

The Opening Cadence

By Helen Oliphant Bates

THE perfect cadence is supposed to end up things; but there is one time when it makes a good beginning, and that is at the opening of the church service, just as the minister and the choir take their places. A strong succession of about six to ten chords ending with the perfect cadence in the key of the first hymn, played on the full organ, will summon the last lingering Rossipers to their places in the pews and will bring those already in the church to the realization that all preliminary measures are now over and the service is to

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Q. Will you kindly master the following vertical red classes of organ play, and detect of the control of the co

int one or more
well-known
"Twrlfth," is dr
ibe tone actua
above the top i rd will be the he treble staff.

Octave Fifteenth Acoline

Some stopped are: Stopped Diapason Ouintaton Some Reed-Sto.

Tuha Vox Humana Rombarde Trombone Bassoon Some Mutation

Tierce cification for an organ of ning flur stops (both string reed stops, mutation stops specimens of the Undasignate the class to which Q. Write a forty stops, co and othericis and one or Maris" type. A. We would suggest the following specifi-

Open Diapa-			61 Pipe
open Diapa-	t.	Flue	OI Libe
son S f	t.	Flue	61 Pipe
Second Open Diapason . S 1		730	61 Plpe
*Harmonic	τ.	Flue	
Flute S 1	t.	Flue	61 Pipe
"Violoncello . 8 1	t.	Fine	61 Pipe
"Wald Flate . 4 1		Fine	61 Pipe
Octave4 Twelftii 226			61 Pipe
			61 Pipe
			61 Pipe
*Tuba 8	it.	Reeds	61 Pipe
Tremolo			_

*Enciosed in separate Expression Box.

8	WE	LL ORG.	AN	
Bourdon16	ft.	Flue	73	Plpes
Open Diapason	ft.	Flue	73	Pipes
Stopped Diapa-	**	THUS	73	Pipes
Acoline 8 Salicional or	ît.	Flue	78	Pipes
Viole d'Or-			70	Pipes
Vox Celeste or				
Viole Celeste 8 Flute Har-	£t.	Flue		Pipes
	ít.	Flue	73	Pipes Pipes
Octave 4 Flageolet 2			61	Pipes
Contra Forest	111.	Ranks		
Oboe 16 Cornences 8	ft.	Reeds	73	Pipes Plpes
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Vox Humana (with Trem-				
	ft.	Reeds	73	Pipes Pipes
Ohoe Clarion . 4	ſt.	Reeds	417	Piller

CHOIR ORGAN Concert Flute. 8 ft. Flue
Concert Flute. 8 ft. Flue
Dulckna 8 ft. Flue
Unda Maris or
Flute Ceteste. .. 8 ft. Flue
Flute CAMBUR 4 ft. Flue
Piccolo HarBoonie monie ... 2 ft. Flue Charinet ... 8 ft. Reeds Tuba (from Great Organ).8 ft. Leeds Tremolo 73 Notes Prost. Organ Open Diapason 16 ft. Flue 44 Pipes 32 Pipes Bonrdon (from 32 ft.) . . . 16 ft. Flue 32 ft.) . . . 16 ft. Flue Second Bourden (from 8w.) . . 16 ft. Flue Violoncello . . . 8 ft. Flue Trombone . . . 16 ft. Reeds 32 Notes COUPLERS

COTPLERS
Great to Peda
Choir to Great 16 ft.
Swell to Peda
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Choir to Great 16 ft.
Choir to Peda
Choir to Swell af ft.
Choir to Great 16 ft.
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the bench and to move the registers.

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be read EdS B, of Domisoff G. Kindly mention a strongerous flat and the strongerous flat and the

pies er moier au' yet 'ma yer chies'. Each mas special merit the "quis-Sch" an interest and the second properties. A The correct note is the note F. the properties of the second properties. The properties of the second properties of the second properties of the second properties. A The correct note is the note F. the properties of the second properties of the second properties of the second properties. The second properties of the second prop

Basso Ostinato; that is, an Ossical Basso. Vivid its understood by a Basso Obstituto N-3. A. Warren, R. I. state of the State of California of of Califo Mixice to Some Questioners.

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Muscular Strain at the Neck

By Mary E. Hard

Inconveniences are expected, sometimes even welcomed, in the violinistic field, for they serve only to what the student's determination. But when an inconvenience becomes so burdensome as to detract attention from the work in hand it ceases to be a blessing. The pain at the back of the neck and across the shoulders comes under this latter classification.

strangely enough, other muscles become accustomed to strain. The left arm ached when it first was made to reach far under the violin: but soon the muscles adjusted themselves and the position seemed easy back is experienced by professional musicians even by virtuosi

It seems that the region at the back of nerves are very near the surface and the last row in the topmost balcony. interwoven with other superficial structures such as muscle and ligament. These thinly protected perves are connected with many more deeply placed.

Muscles in such close proximity to nerve tissues are not to be manipulated with the abandon of those of arm and finger. The peasant going gaily to market with a fiftypound basket on her head may seem an exception, but in this case the head is held in its natural position, upright, and the muscular strain is slight.

On the other hand, the violinist must exert force in a sideward and downward direction. He supports not only his violin by means of this downward and inward thrust of head and neck, but also the weight of his left fingers and hand, which are themselves exerting a counter thrust. The muscles at the base of the brain are

the sole supporters of this action. The obvious cure is to cease playing for a time, but this is not always feasible. Another recourse is to massage gently the muscles involved: this will induce normal circulation and a more rapid adjustment. Also, the tension may be lessened considerably by turning the head far to the right bringing as hard a pull in the opposite

without bending the lower part of the back. Such gymnastics, however, cannot be resorted to on the concert stage, and this is where discomfort is most nowelcome. The device used by at least one artist in a

uncomfortable

is as firm as a boulder: the right as un- chin rest. erring as fate.

so keep both yourself and your violin in not touching the vibrating surface of the both of which act as mutes—vidently affected that a surface is the surface of the both of which act as mutes—vidently affected that a surface is the surface is training to the surface of the both of which act as mutes—vidently affected that a surface is the surface is the surface of the both of which act as mutes—vidently and in what position to play. It training the vibrating surface of the both of which act as mutes—vidently and in what position to play. It training the vibrating surface of the both of which act as mutes—vidently and in what position to play. It training the vibrating surface of the both of which act as mutes—vidently and in what position to play. It training the vibrating surface of the both of which act as mutes—vidently and in what position to play. It training the vibrating surface of the both of which act as mutes—vidently and in what position to play. It training the vibrating surface of the both of which act as mutes—vidently and in what position to play. It training the vibrating surface of the both of which act as mutes—vidently and in what position to play. It training the vibrating surface of the both of which act as mutes—vidently and in what position to play. It training the vibrating surface of the both of which act as mutes—vidently and in what position to play the vibrating surface of the both of which act as mutes—vidently and in what position to play the vibrating surface of the both of which act as mutes—vibrating surface of the both of which act as mutes—vibrating surface of the both of which act as mutes—vibrating surface of the both of which act as mutes—vibrating surface of the both of which act as mutes—vibrating surface of the both of which act as mutes—vibrating surface of the both of which act as mutes—vibrating surface of the both of which act as mutes—vibrating surface of the both of which act as mutes—vibrating surface of the both of which act as mutes—vibrating surface of the both

The Violinist's Etude

Edited by ROBERT BRAINE

It is the Ambition of THE ETUDE to make this Department "A Violinist's Magazine Complete in Itself"

It is caused, of course, by strain, but, Tone Production and the Vibrato as Applied to the Violin

and natural. But the dull ache in the audiences by the marvelous and almost un- fingers and the thumb. canny control they exercise upon the little manipulate; and one of their most mys-It seems triat the legion at the species and blood terious and tremendous achievements is Having eliminated the scratch, he must pad placed undermeath the violin will convessels. Particularly over the bony strucvessels. Fartenantly over the burn state. Have you ever stopped to consider how

this tone is produced?

violin. These are:

This will produce a scratch whether drawn the tone. lightly or firmly.

in contact with, the strings,

he can, with patient application and pracand thus dispose of fault, No. 1.

there is hope for all.

only method to attain the desired result, the rhythmical vibration asserts itself. but in the forty-four years of my teaching all have had a good tone.

between the second finger and the thumb. Pressure should be applied by the first direction as possible; by holding the chin and second fingers, and a counter-pressure at different levels as though there were by the thumb. This counter-pressure ing-power. low and high chin rests on the violin; by should be equal to the downward pressure sible and then as far forward as possible so that the wooden part cannot touch the of tone.

MAGICIANS of the violin arouse the strings. This will give the feeling that ever lived. If, however, you can hold wonderment and admiration of their the tone is being produced between the the violin quite comfortably in the proper

instrument with four strings, which they for No. I and No. 2 the student will find son in your case why you should use one. it impossible to produce a scratchy tone. judicious application of the

There are but two ways in which a dis- I advocate the use of the vibrato on Eugene Gruenberg in his work; "Violin agreeable tone can be brought from a every sustained tone on the violin, whether Teaching and Violin Study says: "All 1. By drawing the bow across the for sentimental or emotional expression, pose should be as natural and unconstrings at any but perfect right angle. but to give life and carrying-power to strained as possible. This, lowever, fails

2. By pressing the bow on the strings mal raising and lowering of the pitch, hold the violin. so firmly as to bring the wood very near, and must be done rhythmically at a moderate speed. The question of "a little faster" ing or thrusting forward the left shoulder mirror, and keeps his eyes on the bridge, results, but it must be rhythmical.

The bow sets the string in vibration; tice, soon learn to draw the bow straight, these vibrations are conveyed to the bridge; the instrument simply on the collar bone, The second is a more difficult obstacle to the top carries the vibrations to the soundovercome, but as it has been accomplished post which in turn sets in motion the air shoulder. by hundreds and thousands of violinists, in the violin, creating sound-waves. These

but in the forty-four years of my sound-waves follow and support each other case of an illy adapted shoulder, neek, or dents have been developed by me, and they and so carry to the extreme ends of the hall. But when the vibration is not rhyth-The bow should be held and balanced mical the sound-waves will clash upon leaving the F holes and thus be destroyed, bone. When the player wishes to rest his

Intensity is brought about by increasing take time, either during the rests in the putting the head first as far back as pos- of the fingers, thereby controlling the bow the speed of the vibrato and the volume music or in passages which do not require

Use of the Pad

THERE is a great diversity of opinion coat, or put a handkerchief or some sort of A vast number of other opinions, pro large Symphony Orchestra is to pretend among violinists, violin students, and teachto be hunting something on the floor. In ers as to the use of a pad or cushion as an

Prof. Leopold Auer, the famous violin icons might be quoted, so it will be seen to bending over he stretches these stiffened aid in holding the violin. It is probable teacher, who has produced so many notable be a case of where "doctors disagree" muscles and thus alleviates the congestion. that the majority of violinists use a pad artists, is greatly opposed to anything in Many eminent violinists have used the These are only cures: there are no abso- of some kind or other. Many male violin- the nature of a pad. In his work, "Violin cushion, and many other eminent ones lute preventatives, though there are precau- ists use a velvet pad placed under the coat Playing as I Teach it," he says on this have not, so it is probable that the average tions that might make the strain less at the shoulder, to fill out the latter and point; "Avoid resting the violin on the violin student after reading all this will make it easier to hold the instrument. In shoulder, or vice versa, shoving the should- please himself in the matter The position, if correct, is not the hud- the case of a girl or woman the pad has er underneath the violin. The placing of dled posture of curved back, hollow chest strings or ribbons sewed to its two upper a cushion beneath the back of the instruand raised left shoulder. It is one of eace, corners. The strings are then tied at a ment, in order to lend a more secure exuberance and strength. The left arm convenient length and slipped under the support to the chin grip, should be avoided

There are several types of patented from the very start carefully avoid, since erring as tate.

There are several types of passages from the settly such that such a free they not only spoil to settling avoid, since A great violinist once said, pointing to pads and contrivances to take the place they not only spoil to violinity's pose in the pupil's left arm and hand, "That is of pads. One type is made to attach at general, but—and this is extremely imWHAT does technic do anyway? It the artisan," then, pointing to the right, one end to the tail-pin, the other end being portant—they make the player lose at least makes the fingers stronger (so does brick-"and that is the artist. Give due respect attached by a rubber band to the lower a third of the whole body of tone which laying), quicker (so does typing), more left hand corner of the violin. Another his violin—be it a fine or indifferent in-flexible (so does knitting), wiser—and type of pad is the one which is attached strument, a powerful or a weak one-is now we are getting to the point. It teaches type of pad is the one which is accusable of producing. Those violinists the fingers to speculate and select the best "As fit as a fiddle is an old saying, and fastens to the chin rest. This pad or who rest the instrument against the ways of playing this note or that. It "As pit of a placer is an oil asymic and sale of shoulder and place a cushion at its back—forces them to surmise on what string true. It applies to the fiddle as well as you; shoulder-rest possesses the advantage of shoulder and place a cushion at its back—forces them to surmise on what string

These are bad habits which one should

Prof. Auer's pupils generally follow their master's instruction to play without

I find that authorities differ greatly in regard to this matter of the pad. Frank Thistleton, the English writer, says in his book, "The Art of Violin Playing:" pad is merely an aid to conffort, and in certain cases quite indispensable. Nearly all the violinists with when I have come in contact during the past twenty-five years, from Wilhelmj (the famous German violinist) downwards, have found the use of a pad an advantage in enabling them to hold the violin without undue effort; and, against the statement that there is a loss of free vibration, it may be mentioned that in all probability Wilhelmi had the biggest tone of any violinist that position without a pad, well and good! By carefully following these principles There would seem to be no particular rea-

Mr. Thistleton further says; "A small deavor to hold the violin in front of his body by using a pad the size of a small

in etudes, concertos or concert-pieces, not teachers have agreed that the player's to prevent opinions from varying enor-The vibrato is produced by the infinitesimously on the simple question of how to

"Some (Spohr and David) advise rais-If the student stands at right angles to a or "a little slower" does not matter in the to give a firm support; most of the others, (Beriot, Singer and others) condemn this the bridge vibrates the top of the violin; allowing the use of a small cushion for support so as not to inconvenience the

sound-waves are emitted from the violin

Technics of Violin Playing," which had I do not claim that my method is the through the F holes, and here is where the endorsement of Joachim, says of the When the vibration is rhythmical the pad, "An excellent aid to a good and firm position for the violin, especially in the jaw, is the use of a chin rest, and a small cushion or roll of cloth placed under the coat or vest between the viola and collar causing the tone to lose its life and carry- head and shoulder from the strain imposed in holding the violin, he should changes in the position of the left hand. The use of the chin rest and cushion obviate the need of raising the left shoulder, a practice which is very tirc-

Wise Fingers

with the least possible effort.

THE ETUDE All About the Positions

By Sidney Hedges

MANY a violin student, during the first carried up the violin neck, after about two few months, plays happily in first position inches have been traversed the palm of the few months, production and begins to think he has got over his hand will collide with the bottom edge of and use well and will soon be a player. the violin, and the thumb with the end o Then one day to his horrified amazement the neck. If the first finger be now Then one day he learns that first is only one out of a dropped on to the A string it will be found he learns that it is a stopped on to the A string it will be found number of positions—about fifteen of them, to stop the note D, which is played by the Some teachers make this much more third finger in first position. The hand will staggering than it need be. There may be then be in third position, and this colliding staggering than the stage of the stage and palm is an invariable the first. They have, in fact, most varied and invaluable sign of this. the prost. The importance of a position is The method of shifting is of the utmost dependent on the frequency with which importance. On no account must the left

ing table will give an approximate table of board. Shifting must be performed always their relative values.

first pos	ition	is	used	100	times,	f
	64	**	66	60	**	f
	44	44	**	30	44	u
	44	44	44	10	- 44	D
	**	66	44	10	44	0
secor d	66	44	44	10	"	a
fourth		44	44	10		c
sixth				10		0
nder, per	haps	, t	wice.	.1	Cfran	4

positions (12, 1-7 and 7-14) only those It is the arm that shifts! one to seven are of appreciable importance. On pushing the arm back to first posi-The positions above the seventh are, in tion the base of the first finger will arfact, only used on the E string, so that rive at the corner of the fingerboard; that each consists of but four notes. The is, the sign of first position. Shifting up half-position, which is below the first, is and down between the clear bounds of first searcely used at all. And even among the and third positions should now be pracprincipal seven there are great differences ticed assiduously. of value. From the table it will be seen that the odd numbers are of much the fifth position may be started. When the

1, 2, 3, and so on, for no other apparent arm, and the left hand will thus be able It would be better to learn the positions in this more sensible order—first, third, Shifting, on the violin, is almost invari-

covered that the work has two entirely tions most to be practiced are-first, third distinct aspects-one is mechanical, the and fifth.

fingerboard. Numberless repetitions will pair of notes in the second octave study be required before the muscles are trained of Kreutzer. to move the arm the necessary distance Learning the notes of a new position can with mechanical precision.

position, there are the fresh notes to be lenee. It is a pleasant surprise for the learned, for every finger will fall on an learner to find that the notes of fifth unfamiliar spot. This portion of the study position are the same as those of first, is entirely mental—it is just a question of though one string lower.

It so happens that the third is the easiest seventh like third. of positions to reach. If the left wrist Once the positions are mastered the least and thumb be properly held in first and the attractive stretch of all violin study is arm be then drawn up so that the hand is passed.

hand grope its way up to the new posi-Judging then in this fashion the follow- tion by pitching forward up the fingerfrom the shoulder. The upper arm and forearm must be drawn up, like a folding potrule, and the hand will thus be carried up the strings. The hand itself has no nore to do with the movement than has one of the marks on the footrule. It is absolutely passive. This point cannot be emphasized too much. Active movement the hand when shifting causes more faulty intonation than any other thing.

When some time has thus been spent, hand is in third position it will be found Clearly, it is best to learn first the most impossible to get higher up the fingerboard important, so that they get most practice by moving the arm in the same direction and become most familiar. Yet many as before. Instead, the elbow must be teachers insist on pupils learning them, carried across the body, towards the bowreason but that this is the numerical order, to "get 'round the corner" into fifth posi

ffth, second, fourth, sixth, seventh. The ably from one position to the next but one. seventh has been put last because its notes In an ascending scale passage, for example, are very high, and will not often be met the positions used would probably be one with until the student begins to play fairly three; five, seven; or two, four, six. Here advanced music. And after these seven, is another reason for the great importance the remaining positions may be considered. of third position-it is the most con-In studying positions it will soon be dis-

other mental, and each will have to be con- Really, the amateur does not often require any others. The even numbers are First, there is the moving into the posi- used principally to fit awkward groups of tion; the discovering of the exact dis-notes which cannot conveniently be played tance which the hand must travel up the any other way, as, for instance, the third

be done quite satisfactorily in an arm chair Secondly, when the hand is in its new with a book of music or a fiddle on one's

Similarly, sixth is like second, and

Fingerboard Gymnastics

By Hope Stoddard

the expectancy of a connoisseur. Yet in spectacular. his enthusiasm he often overlooks some Performances which are merc "finger-

land that assumes the right position and that the player had never studied anything tetains it with consistency. Another is beyond scales in first position and hymn coordination of the hands, each assisting tunes

EVERY violinist strives for tonal effect. and supplementing the other. A third is He employs every means of technic and the avoidance of jerks, plunges, scrambles expression in his power, and listens with and other ill-directed attempts at the

of the simplest precautions against bad board gymnastics" are apt to leave the listener with a headache and a half wish

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PRESTON, M. L. 23242 Here Comes the Parade

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Men's Voices

STULTS, R. M.

World of Music

(Continued from Page 711)

A New Beethoves Mcnurial is to be un-veiled in the Billouplatz of Berlin on the 28th weiled in the Billouplatz of Berlin on the 28th anniversary or the composer's birth, marketin petition is being held in which noted sculptors star. The German Kepublic man gib de-stan. The German Kepublic man the de-trement Kepublic man and the City of Berlin will share in the expense of the enterprise.

Four Thousand Boy and Girl Violin-isis, selected from the schools of London and the home counties, took part in a concert held in the transept of the Crystal Palace in the middle of June. This was the seventeenth annual event of this nature and a portion of the program was broadcast.

The Revival of Glack's "Orpheus" The Revival of Gluck's "Ophena" was so successful last year at the Province, toward production of the production of the

The Grave of Strudivarius is reported The Grave of Strudivarius is reported to have been found, through an old disty discovered to the control of the structure of the control of t

The Oldest Organ in America is now in the Episcopal Church of Clyde, New York, Orkinally given by Queen America Transcription of Chiefandra Grant of Training Church, New York City, with the provise that Church, New York City, with the provise that Church with the Church Church of the Church Church (III, 1884, I went to Clyde, II is a "gennine antique," with one mannal, six stops, less hean a hundred pipes, and no pelals,

Chopin is to have a new monument in Marsaw, to be erected by the Polish Govername, to be erected by the Polish Govername and the property of the Polish Govername and the Polish Govername and the Composer at the foot of a symbolic creek the composer at the foot of a symbolic creek the composer at the foot of a symbolic creek the proper monument, which weights seven tons, and to accompany it home.

Mrs. Carson, Swimmer of the English Mrs. Carson, Swimmer of the English Channel, is the granddaughter of Niels Wil-helm Gade, the fumous composer. That she abould achieve distinction is therefore less a matter of wonderment than of gratification.

CONTESTS

A Prize of One Thousand Dollars is offered by the National Opera Club for the female standing amount of the female standing amount of the standing amount of the standing amount of 1927 conducted by the National Federation of Music Cubs. Particulars from Mr. E. H. Wilcox, National Contest Chairman, lown City, Jowa.

Ten Thousand Dollars in Prizes of the Monand, three Bousand and two thousand the Bousand and two thousand the Bousand Section of the Bousand Section Section

A Prize of Three Thousand Dollars is offered by Musical America for the hest symphonic work by an American composer. The contest closes December 31, 1826, and particulars may be bad by addressing Musical America, 501 Fifth Avenue, New York City.

Prizes Amounting to Three Hundred and Ten Dollars, for the best unpublished anthems, are offered by the Lorenz Publishing Company of Dayton, Ohio, from whom all de-talls may be had on application.

Three Prizes of Fifty Dollars Each or offered for the best musical setting of prizes by the Dymas which were awarded prizes by the Dymas which were awarded byman-poems and conditions of the contest, which closes Spitenher 30, 1926, may be had supported by the prize of the prize

Context is to be held under the unspices of the National Federation of Music Chibs. It is open to ull American writers and cou-maries Bauther & Goodwin, Contest Chairman, Switch & Goodwin, Contest Chairman, 5 West Lenox Street, Chevy Chase, Mi

THE ETUDE New Musical Marvels in the Movies

Editorial

tan critics. Here, at last, was a perfectly any desired quantity. Now, it has actually synchronized screen representation with arrived in an altogether unusual state of the spoken word and with music. More development. What effect may all this have than this, the music was not a little, frail upon performers and teachers? stream of sound but the full volume of the original in a measure hardly believed methods of mechanical sound reproduction

early in August.

We had the pleasure of being present at the pre-view given on the night before the What happened? The art of music and the opening. The invited audience was comopening. The invited audience was com-posed of some fifteen hundred representaposed of some women from all parts of the formers and teachers been so much in decountry, particularly those interested in music, acoustical inventions and the stage. traordinary fees. Then came the radio. The applause that met the first performance demonstrated at once that a new era in the combination of the art of music and ing that advertising a product would injure the art of the cinema had arrived.

The new invention is the result of years em Electric Company and the Bell Tele-Metropolitan Opera House were all re- of musicians and teachers of music. Inquired to make the program possible.

Elman, Harold Bauer, Efrem Zimbalist, radio as indispensable adjuncts of musical Anna Case, Giovanni Martinelli, Marion culture in the home and in the studio. For Talley-to say nothing of the New York Philharmonic Orchestra conducted by for this purpose. Henry Hadley-performing throughout "Don Juan," undoubtedly John Barrymore's greatest picture1

was of course the chief interest of the ployees in moving picture theatres? This audience as the possibilities of the screen is problematical. In smaller theatres it were well-known. The first thing to aston- will take the place of small orchestras in ish was the volume of the sound completely some cases. But there will always be the filling a theatre of ordinary size. We took need for the organ and the piano for spethe precaution to go to the top seats in cial features. It is impossible to give an the balcony and found the volume sur- orchestral accompaniment to a flight over prisingly great there. Next was the mat- the North Pole unless the enterprising exter of verity of tone-color. This can be hibitors send an orchestra in another airdescribed only as astonishing. We have, plane. At the same time there is always for instance, heard Mr. Harold Bauer a demand for a fine orchestra "in the play many times in private. His delicious flesh," The indifferent and unworthy tone effects are well-known. They were players may well look to their laurels. as remarkably preserved in the reproduc- The public would far rather listen to an tion as was his portrait playing upon the accompaniment by the New York Philharscreen. The piano is one of the most diffi- monic than to a few scratchy fiddles and cult instruments to record. The Vesti la squawky saxophones. The general effect giubba of Martinelli was rendered with of the Vitaphone will be to compel higher astonishing dramatic force and the quality standards of performance. of his voice was preserved in such amazing For the really worth while performers fashion we doubt whether he ever received who have their vitaphonic pictures taken, as great an ovation from the audiences at the machine should prove a wonderful adthe Metropolitan Opera House.

Perfect Synchronization

that one had to pinch oneself now and becomes an astonishingly fine advertisethen to realize that this was a mechanical ment. that not all of the instruments had been fearing that his professional standing

balanced these shortcomings. session? Certainly it is already in a stage Mr. de Gogorar realized that there was to be considered as a "problem" by some, no better advertisement for a singer than to be considered as a "problem" by some, no better advertisement for a singer than Varsa ago, in company with the late Mr. the well-made record. The vitaphonic Preserve well will we predict, multiply the de-

THE FIRST exhibition of the Vitaonly a matter of time before the insufficient
phone in New York City exhausted
volume of the phonographic or sound rethe superlatives of many metropoliproducing principle would be amplified to

9

Twenty or thirty years ago, when the The first presentation was given in the were new, thousands predicted that singers magnificent Warner Theatre in New York and performers and, of course, teachers, would have to seek other callings. There could be no opportunity for their advancement in face of such marvelous machines. mand-never have they received such ex-This was predicted as the doom of the musical profession. Imagine anyone saythe industry. The radio has been of prodigious value in promoting the musical of research in the laboratories of the Westinterests of everyone who has anything worth while to sell. The publishers of phone Company. The cooperation of the THE ETUDE have been having the best year Brunswick-Balke-Collender Company, The in the history of the firm, and all of its Victor Talking Machine Company and the prosperity is dependent upon the prosperity deed, we find that our patrons are regularly Imagine having on one program Mischa employing the talking machine and the years we have used them in our own work

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vertisement. We have always noticed that artists are never loath to have their pictures NDEED THE synchronization was so appear in print as frequently as possible. perfect and the effects so astonishing Therefore every vitaphonic reproduction

reproduction rather than the original. True Many years ago, when the Victor Comthere were occasional tonal lapses when pany was in its infancy, the famous bari-"hollow" or "empty" tones were to be tone, Emilo de Gogorza, was persuaded heard, and at one time the apparatus "ran with much difficulty to make records. He In the orchestra it was obvious refused to make them under his own name, "caught" in recording. However, the would be injured. He made them under a whole effect was so extraordinary that the nom de plume-or shall we say nom de exhibitration of the experience more than voir? Soon his manager found that there were so many applications coming in for What may be the effect of this epoch- concert engagements by the remarkable making invention upon the musical pro-



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The Drum Major

(Continued from page 734) 5. FORWARD-MARCH (Without pinying)

THE side view of the drum major is shown for purposes of clarity. This command is often given verbally. the drum major holding the baton as shown under "Marching at Attention." When the staff signal is desired it may be used as shown here. As is the case also in "Column, Right," "Column Left;" "Right-Oblique;" "Left-Oblique." and "Countermarch;" the staff, in executing the preparatory comand, points in the direction in which the movement is to take place. Here it points directly forward.

The band steps off with the left foot on the down beat of the baton (dotted lines), after which the drum major may beat the time for a measure or two or till the rhythm be established, when he should turn the baton under the arm in the position shown under "Marching at Attention." He should not beat the time (unless necessary to keep the rhythm or to increase or lessen the trated of the rated of th

larger the band, the more necessary its

recognizing the three "cadences" established by our government. The term cadence refers to the speed or frequency of the recurring pulses of march music. The regulation cadence in quicksten (or ordinary march) time is one hundred and twenty-eight steps per minute with thirty inches to each step, or "pace."

6. MARCHING AT ATTENTION

THE drum major is shown marching at attention. The side view is given to make clear the position of the right hand and the proper angle at which the baton is carried, The left hand rests on the left hip,

fingers to the front, thumb to the rear, The drum major, as already noted, must be skilful in establishing the correct "tempo" and length of step. These may both be varied in non-military functions, to great advantage. For example, a college or high school band, parading on the field between halves of a foot ball game, where no great distance is to be covered, and where a "peppy" appearance is especially desirable, will do well to increase the tempo somewhat beyond the regulation one hundred and twenty-eigth steps per minute, and to shorten the length of each step from the regulation pace of thirty inches to about fifteen or eighteen

The extent to which the drum major is to resort to "showmanship," however, is to be held within bounds. His is a serious undertaking. It is the consensus of opinion at this time that he should be peppy and snappy, but in a more reserved manner than was formerly believed fitting. There is now very little indulgence in the pyrotechnics of stick whirling and throwing in the air, of prancing step and similar "monkeyshines." Considerable thought can be expended here to advantage.

7. FORWARD-MARCH (Play and march)

THIS differs from the command "Play" (band standing still) in the fact that the drum major faces forward. The band is to step off on the first main pulse of the music. This usually means the first note of the introduction, for very few marches begin with "up beat" notes, and these are



5. FORWARD-MARCH (Without

6. MARCHING AT ATTENTION

There is no preparatory command and no command of execution. The drum major marches with eyes front, ready to correct the tempo of the drums, the alignment of the band, to execute "Column, Right;" "Halt," or other desired movements.

The right arm is extended straight

at the side, to differentiate this com-

mand from that of "Forward-March"

(without playing). Hold this position

long enough for each musician to com-

prehend the order before giving the

warning and command of execution. If

the band is too slow in seeing and tru-

derstanding the signal, this signal is

either held so low they cannot see it,

or they are not well-trained. If, on

the other hand, the drum major does

not hold the signal long enough to give

the band time to grasp the command, they will "straggle out" on the first

few steps, and but few players will be

heard on the introduction. The larger

the band, the longer it will take for

any command to "percolate" back

through the whole organization. De-

pending somewhat on the size of the

organization, it is the opinion of the

writer that this and other preparatory

command signals of the drum major

should be held for an interval of be-

tween four and seven seconds before

giving the warning interval and the com-

mand of execution



7. FORWARD-MARCH (Play and 8. CEASE PLAYING (Band marching)

Preparatory command: Right arm ex- "Play."

Preparatory command: The same as ended straight at the side.

The whistle, again, may or may not and one half seconds to the motion shown and one half seconds to the motion shown in the arrows.

Interval of warraing: In this case the Interval of warraing: In this case the Interval of warraing (See about one left and right worth or the arrows.

Interval of warraing: In this case the Interval of warraing (See about one left and right worth or the arrows.)

Interval of warraing in this case the Interval of warraing in the arrows.

arger the band, the more necessary its
se.

Command of execution: The arm motion
comes smartly to a dead stop in the position shown in dotted lines.

Command of execution: The arm motion
comes smartly to a dead stop in the position shown in dotted lines.

Command of execution: The arm motion
comes smartly to a dead stop in the position shown in dotted lines.

S. CEASE PLAYING (Band marching)

THIS command is similar to that of "Cease Playing" (band standing still), except that the drum major faces forward. It is important that there be a definite stop in the motion of the baton at the end of both left and right warning swings (synchronizing with the two beats of the music) and at the position signalling the command of execution. As stated under the discussion of the command "Cease Playing" (band standing still), the command of execution should come (1) on the last note of the music or (2) on the first or chief pulse of a measure. Do not attempt to have the band cease playing and halt at the same time. Usually, the command "Halt" is executed before the command "Cease Playing" is issued. though the reverse may occur.

The wider the swing of the baton in the warning movements of this command, the more certain the drum major may be that all players see and understand the order.

The whistle may be used, especially in an untrained or a large band, as a preliminary warning preceding the two warning swings of the baton. It is far more necessary here than in the similar command executed while the band is standing still, for here the situation is complicated by the practical and not-to-be-overlooked difficulties arising in connection with playing on the march.

9. "COLUMN, RIGHT-MARCH"

THIS command is usually issued while the band is moving forward, but may be given from the standing position, in which case the forward movement would begin immediately with the execution of the "Column. Right."

As was the case in commands already discussed, the baton points in the direction in which the movement is to take place. It is equally necessary here to hold the baton in the position of issuing the preparatory command, for an interval long enough to enable all the musicians to see and understand the order. If the band is playing when this command is given, the preparatory



9. "COLUMN, RIGHT-MARCH"

Preparatory command: Hold the baton high, that it may easily be seen, pointing in the direction in which the band is to

Interval of warning: As shown in the

Command of execution: The arm is thrust smartly in the new direction, com-ing to a dead stop in the position shown in dotted lines.

command (see illustration) is held during a somewhat longer interval than is necessary in case the attention of the musicians is not divided between the signals of the drum major and the vari-

ous difficulties to be met in playing on After the command of execution, the drum major faces the band, walking backward, and keeping in proper alignment the front rank of the band.

It is very important that he hold back the forward progress of the band, even to the extent of forcing the front rank to do little more than "mark time," until the last rank of the band has executed the command, when, and only when, he again faces forward and resumes the regulation thirty-inch pace.

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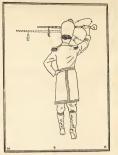
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10. "COLUMN, LEFT-MARCH"

Preparatory command: Hold the baton high, that it may be easily seen, and pointing in the direction in which the band is to turn.

Interval of warning: As shown in the Command of execution: The arm is

rust smartly in the new direction, com-g to a dead stop in the position shown dotted lines.

10. "COLUMN, LEFT-MARCH"

W ITH the exception of the matter instructions under "Column, Right" apply equally well here. The staff, or baton, points in the direction in which the movement is to take place, and there is the similar "warning" and thrust of the baton in the direction of the movement to follow as the command of execution.

It is again very important that the drum major face the band on the turn, from which position he is able to keep the players in proper alignment, and to hold back the forward progress of the organization till the last rank has completed the execution of the command and the whole band is ready to move forward in the regulation thirty-inch

The execution of the commands, "Column, Left" and "Column, Right" are more difficult in the case of larger bands. When he has a band of more than sixty players to deal with, the author trains the players in all ranks except the first or first two to execute right oblique, as an assistance in turning the band in executing "Column, Left" and "Left Oblique," in preparing for "Column Right." This is not military, but is very practical in the case of extremely large bands.

Use the whistle, if necessary to call attention to the preparatory command. (This exceptionally interesting article will be continued in The ETUDE for

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the Etude Music

(Continued from page 765)

Could I Forget, by Georges Bernard Georges Bernard is a French composer, resi-lent in Paris, whose pianoforte compositions have given him a considerable degree of promise-

duction of these interests is seemed to the and vapid.

The scheme of tonalities in Could I Forget is effective if simple—A Major, E Major, A Major, D Major, and A Major. These are all closely related keys.

The D Major trio is pleasing; the rhythm here

is mildy J, which offsets the rhythm of the main theme which is J. In the matter of the A Mojor theme, the (foldense) of the average the A Mojor theme, the trodiency of the average the state of the st

Sonata Pathétique, 1st Movement, by L.

Sonata Pathetique, 181 movement, by an Becthoven. Inasameh as the eminent plantst Wilhelm Rahamgeh, slesswhere in this laws, a very alter health gives, a best of the movement, we are relieved of the necessity o

Allegretto, from the 7th Symphony, by L. van Beethoven. Andante, from the Surprise Symphony,

by Joseph Haydn,
These arrangements present in the
cossible form these imperishable themes

In this third waltr, as in the first, the composer has chosen to weave into a very thin about his intriguing little pattern. They are the composer has chosen to wear the first part of the composer has been always to be a first part of the set much the composer has been a first part of the set much the composer has been a first part of the set much the set of th

Another Cure For Stage Fright

By May Hamilton Helm

A MUSICIAN of wide experience said that she had never known stage-fright when she sang, but that when playing the piano she always had the uncomfortable feeling that some one would bite her back (not back-bite). A fellow sufferer advised her to sit or stand where she could look into the faces of her hearers a few minutes before she went on the stage.

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My first may be a sack, or wallet;

(BAGRIPE)

"Receptuele" some people call it.

My first on cary foot we see;

My second's musculine in gender-

My whole when name will never die.

The New Piece

By Marion Benson Matthews

Nan, who had just returned from her

music lesson, came into the living room where her older sister, Molly, sat reading.

"Pretty good." answered Nan, carelessly; "I have the dandiest piece for next time."

"What is the name of it?" asked her

"It's-oh-er-I don't remember exact-

ly," hesitated Nan. "I think it was some-

Molly, looking up from her book.

"I didn't notice," replied Nan.

didn't observe those things?"

casy, and-er-attractive."

What's-His-Name!"'

"Well," said Nan, who couldn't help

"Then dandy must mean easy," said

smiling, herself, "it just looked kind of

Molly, sobering. "Really, Nan," she con-

tinued, "I don't see much use in your

taking lessons if you aren't going to be

more observing than that. I suppose you'll

be saying, soon, when folks ask you about

thing about a brook.'

Molly.

"Did you have a good lesson?" asked

. p. rhaps a vendor.

Page 793

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JUNIOR

CONDUCTED BY ELIZABETH A GEST

was taught how to weave gold cloth, from

beautiful white charger with gaily waving

plumes, 'Oh my,' she thought, 'he is

my Prince;' and so anxious was she to

greet him and present the mantle that she

cut it immediately and was at the door to

"The Prince rode up to the door and

had been weaving but a short time. He

took the mantle, and placing it over his

shoulder said, 'My dear, this was never intended for me. Your knight has not

Princess Zenia's Folly Musical Charades By Marion Benson Matthews By Gertrude Greenhalgh Walker

"Dear me, Mums, I don't see how I am lost her great moment in life through her going to find time to practice these days," over-anxiety to grow up too quickly. It said Beth, who is a freshman at High was not deemed necessary in olden days School, as she looked at the armful of for little grist to have book knowledge. To smole my second is Dad's delight, school books she had put on the library They were trained in household arts, which played, each reader knows, table. "Exams are coming and every included weaving. Each little princess In a northern I and where the heather grows. teacher has given us home work."

"Well, I wouldn't worry just now dear," her earliest childhood; and she had to replied her mother. "When you study, weave so many inches each day and was concentrate, and see how much more work not allowed to cut it until she had grown you will accomplish than when you allow into a young lady and her hand was yourself to get all fussed up looking at claimed by a Prince. Then, amid a great

every book and really seeing none."

"But mother, I have just got to pass loom and she presented the mantle to the the exams, and if you would only call Prince.

"But mother, I have just got to pass loom and she presented the mantle to the the exams, and if you would only call Prince. up Miss Brown and tell her I am going "One day Princess Zenia was busy in to discontinue lessons for awhile, it would the castle weaving her allotment for the give me that hour a day extra for school day, when looking out of the window she espied a gallant coming up the road on a



"What key is it in?" continued Molly.
"The key of B-flat," replied Nan, "No," "Oh, no, my dear, that would never do. come yet.' Poor child! She took the she corrected quickly, "it was three flats; that is unfair to so many. First, Miss cloth back to her room and tried to piece it it must have been E-flat."

That is unfair to so many. First, Miss cloth back to her room and tried to piece it back on the loom, but it was of no avail. The "Art you sure?" persisted Molly, with a a most convenient time; and now in the broken threads could not be taken up middle of the scason, when she would not again, and she could not make up for the have a likely chance to replace the pupil, years she had cut away, so Princess Zenia "Well, almost sure," said Nan, doubtwould be most ungrateful. Secondly, went through life without her Prince by "Who is the composer?" questioned Dad and I enjoy your music; and it is a ber side.

comfort to us both to listen to your play"Now, little Beth, you cannot cut the ing. Thirdly, you owe it to yourself, threads of your music work just yet. "You funny child!" laughed Molly. "You Then it would never do to make the mishaven't been able to tell me the name of take that Princess Zenia made."

"You funny child!" laughed Molly. "You Then it would never do to make the mishaven must have patience and learn to weave melodies a little while longer. Re-

"Princess Zenia, who is she?" queried member,

the piece, the key or the composer; and the piece, the key or the composer; and the piece, the key or the composer; and the piece, the definition of the piece, the piece, the piece, the piece, and the p "'A Quitter never Wins and a Winner

The Scissors-Grinder's Song (With Actual Motive)

By Mrs. Olga C. Moore

One busy summer's day, When it was hot at noon, heard the scissors-grinder's truck

Ring out this simple tune.

a selection you have played for them, 'Oh, that was What-You-May-Call-It, in the key of Something-or-other, composed by Ex.1 \$ TUTHETH Nan laughed. "You're right, as usual, Molly," She said, "But you'll not be able to catch me that way again, on a new

As always this same tune rang out. While little wheels turned round.



On down the street, it came;

And with a cheery sound,

Piano Stools

By Margaret Clarke Russell

Piano stools are full of fun When your practicing is done; Do-Re-Mi-Fa, and up you twist, Even squeaky notes assist; Fa-Mi-Re-Do, and down you twirl, Any little boy or girl; Do-Re-Mi-Fa-Sol-La-Si-Do Singing as around you go; But do be careful when to stop Or off you'll tumble with the log.



Ouestion Box

was admitted to the castle. There stood Princess Zenia with shining oges and her length of cloth of gold. Alas! The must a pull presence week, who is plan-Prince was a tall man, and poor Zenia ultag to go to a conserve week, who is plan-Prince was a tall man, and poor Zenia ultag to go to a conserve of the conserve of the prince was a tall man, and poor Zenia ultag to go to a conserve of the con

Ans. A question like the above really connot be answered. Everything depends upon the pupil's ability, state of advancement, ambition, and other qualities as a

Playing Soldiers

By Mrs. Ray Huston

I love to play that I'm a soldier During practice hour, Fighting in the "War on Notes" With all my strength and power.

When passages quite difficult Present themselves to me, I muster my ten fingers and Defeat the enemy.

And if at first I cannot play A measure quite "just so," I try and try-and pretty soon Again defeat the foe.

I bravely play my scales-both hands, And master every one, For that means honor to my side-Another victory won.

What used to seem so hard and dense Now doesn't worry me, For in my battle I have found New strength and power, you see.

It's fun to be a general Of ten young stalwart men, I know I'll never, never dread My practice hour again.

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The IUNIOR ETUDE contests were discontinued during August and September and are resumed this month.

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before the twentieth of October. Names 10. Take one letter out of an instrument of prize winners and their contributions and leave sharp pain. will be published in the issue for January. 11. Take one letter out of meter and

hand corner of paper, and address on upper 12. Take one letter out of a part of a right hand corner of paper. If your con-tribution takes more than one piece of paper do this on each piece.

Competitors who do not comply with Handel; 6, Pelant; 7, Werd; 8, Chopin; 4, Gluck, 5, ALL of the above conditions will not be 8, Schuman; 10, Purveil.

CHURCH MUSIC (Prize Winner)

(Prize Winner)
Durling the awful persecutions in Rome.
Durling the awful persecution in Rome.
Songs believed to have been Greek modified by Hebrew Inducence. When Grossiantine are files of the church saw that they must restain the control of the church saw that they must restain the control of the church saw that they must restain the church saw that the church the church with thurch must. Pupe Greey is generally the church with thurch must. Pupe Greey is generally the church with the ch

CHURCH MUSIC

CHORCA MATSH.

Ah, how soft and melodious should be those strains which are offered to the Most most extrains which are offered to the Most most extrains which are offered to the Most most extrained to the most extrained

MIRIAM GOLD (Age 13), Wisconsin.

Church music is deeply interesting to me, ecause I am taking pipe-organ lessons from

1. Take one letter out of an instrument and leave part of a chimney.

2. Take one letter out of a composer's

name and leave a bet. 3. Take one letter out of an accidental

4. Take one letter out of an Italian

5. Take one letter out of a part of the

7. Take one letter out of a musical sound and leave a part of the body.

8. Take one letter out of a part of the 9. Take one letter out of a triad and

Put your name and age on upper left leave a boy's name.

Prize Winners in May Puzzle Prize Winners in May Puzzle
Wylle Handwinght (Age 12), Texas,
Wylle Handwinght (Age 12), Texas,
M. B.—Tho make the puzzle answer ome
A. B.—Tho make the puzzle answer ome
the word "though" in No. 8 should have been
written the, "It was sent to the printer this
was part of a puzzle, and charged it to
"though."

Honorable Mention for May Puzzles Contest
Doris Hedley, Edith Nelson, Generieve MitDoris Hedley, Edith Nelson, Generieve MitOlive Hielett, Antionierte Savoy, Paula
State, Vida Tomlinson, Fern Rath, Armand
Helen Estrabook, Edita Elehestaldt, Ruth
Elizabeth Houston, Frebra Gillings, Loraine
Loraine Mitter, Haury G. Stoner,
Jeek, Edon v. Wittern, Haury G. Stoner,
Jeek, Lorain v. Wittern, Haury G. Stoner,
Jeek, Wittern, Haury G. Stoner,
Jeek, Wit

Honorable Mention for May Essays Honorable Mention for May Essays, Ruby Rogers, Arlouine Roscians, Emity Rogers, Arboine Roscians, Emity Carl Hanceck, Grace Levenhaupt, Hazel Pierce, Hien Jeantelle Branch, Helen Marp, Althae Potenter, Virginin Edwards, Marchael Ream, Elizabeth Wilter, Mary E. Housberger, Marte A., Long, Mildred Zoa Partice Taylor, Margaret Newhard, Mary Jane Hodgson, Mary Duochue, James Campbell, Dolices Arnade.

Honorable Mention for May Honorable Mention for May
Mary Albright, Robert Jones, Vivina Bronard, Alvin diodicensus, Billy Hegent, Nye
Franton Liller, Uriel M. Steinberg, James
Campbell, Ryller Batzler, Pay Camron, VioCampbell, Ryller Batzler, Pay Campbell,
Campbell, Ryller Batzler, Almosky Thompson,
Maters, Stoyler Perkins, Annesky Thompson,

Waters, Erelyn Perkins, Annesley Thompson.
DEAR JEVING BETINE:
My teacher has formed a club for her
plano students. The club is divided into two
smaller cluss—the CE Club for the younger
children and line lie for the older children
from memory. Resides that we write notes,
play musical games and do many other
things.

Church must lin desplit interesting to me, a billid organist.

Church must let desplit interesting to me, a billid organist.

Our greatest composer were enteated in the property of the control of the music; but I finaled was the greatest of all church named writers, and his official church music; but I finaled was the greatest of all church named writers, and his official church music; but I finaled was the greatest of all church named writers, and his official church music; but I finaled was the greatest of all church named writers, and his official church music part of the control o

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PRIZE CONTEST—Twenty-Five

What Can You Say on This Subject?

WHY EVERY CHILD SHOULD HAVE A MUSICAL TRAINING

TOR years The Errom Music Magazine has devoted a great amount of space to indicating from the musical training is of great value to the child in developing rapid thinkine.

We have brought our readers' attention the opinions of many of the greatest hinkine, of the inter, poluting to the first attention the opinions of many of the star particularly of Regions. Evolution, personal or the star particularly of Regions (Scology, preparation of the mind for higher accomplishments in we should like to have an opportunity to print the belief-down opinions of some of our readers upon the subject at the best of this column.

First Prize-A Musical Library

Valued at One Hundred Dollars (\$100.00) A complete list of the books included in this alushle prize was published on Page 626 of the leptember Evups.

Second Prize-A Musical Library Valued at Fifty Dollars (\$50,00) Third Prize-Twenty-Five Dollars

Fourth Prize-Fifteen Dollars Cash

Fifth Prize-Ten Dollars Cash Additional Prizes

For the next ten Essays which, in the opinion of the Judges deserve recognition, a Cash Prize of Five Dollars each will be awarded. Following this in order will he ten more prizes, each consisting of a subscription to THE ETUDE for one year.

The contest closes December 31st, 926. All manuscripts must be in ar office at 5 P. M. on that date.

Essays accompanied by return postage will be returned. All others will be destroyed within one month after the closing of the contest.

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